VOGUE

Beauty Issue

Summer
Fashions

ADVANCE RETAIL TRADE EDITION

V O
Incorporating Vanity Fair
May 1945
Price 35 Cents
40 Cents In Canada
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Vogue is regularly published twice a month. Because of wartime emergencies, it will be published once a month during May, June, July.

Beautiful Erin by Everfast*
It's the cool spun rayon that looks and feels like linen—crease resistant—Evershrunk†. A joy to wear, a joy to wash—for like all fabrics by Everfast it carries the famous Everfast guarantee.
Dresses designed by Joset Walker
COLORS GUARANTEED BY EVERFAST FABRICS INC.
EVERFAST
* Reg. U.S. Pat. Of
† Average Residu
Shrinkage Does
Not Exceed 2%

Vogue says—

"Something new is happening"

Pages 150, 151 this issue Pages 110, 111 Feb. 15 issue

Vogue says: "Something new is happening in the material world; something that used to happen regularly in France, but that has not, before, been often practised here. The clothes designers are working directly with the designers of the stuff from which the clothes will be made." February 15th Vogue reported this trend in spring terms—this issue reports it in summer terms.

A newspaper advertisement. In your stocks you will probably find dresses designed this way . . . in collaboration with fabric houses. We suggest that you show them in a newspaper advertisement headed—Vogue says: "Natural, logical—dresses *designed in the weave!*"

A front of windows. Across the back wall of each window we suggest that you letter the "Vogue says" headline of your newspaper advertisement—Vogue says: "Natural, logical—dresses designed in the weave." In each window display a summer dress created by the collaboration of a dress and a fabric designer. And, in each window display a card giving the name of the fabric designer and the name of the dress designer.

Link junior dresses to the war effort

Pages 164, 165 this issue

Notice how—on pages 164 and 165—Vogue has linked junior dresses to the Junior Auxiliary of the Women's Voluntary Services. How Vogue helps girls to help the war effort, by showing them how to be both cool and appropriately dressed while they work during the summer.

You can win the gratitude of your local A.W.V.S. by doing the same thing. Head an advertisement of cool town dresses—Vogue says: "For Junior Volunteers...cool-as-custard dresses with city poise." In one corner of the advertisement quote the paragraph on Page 164 beginning—Vogue says: "Every girl from fourteen...etc." Work out a front of windows, displaying in each window a cool junior town dress, an appeal for A.W.V.S. Junior Auxiliary Volunteers, and the Vogue quote—Vogue says: "For Junior Volunteers—cool-as-custard dresses with city poise."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
MAY 1, 1945

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To sell fashion—quote Vogue!

VOGUE SAYS: "Chrome yellow—wonderful with sun-bronzed skin."
VOGUE SAYS: "Gold bracelets on your bare arm."
VOGUE SAYS: "Pastel jackets over a dark dress."
VOGUE SAYS: "Honey beige against a golden tan."
VOGUE SAYS: "Short box jackets."
VOGUE SAYS: "Natural, logical—dresses designed in the weave."
VOGUE SAYS: "Think of make-up as a costume for your face."
VOGUE SAYS: "The darker the tan, the pinker the lipstick."
VOGUE SAYS: "Many a Day-bolero covers an evening décolletage."
VOGUE SAYS: "Point up your tan with muted pink nails, lips."
VOGUE SAYS: "Jewels can add to the bare look."
VOGUE SAYS: "For Junior Volunteers . . . cool-as-a-cucumber dresses with city poise."
VOGUE SAYS: "Halter dress—current garden party dress."
VOGUE SAYS: "Beach dresses, beautifully bare of back and midriff."
VOGUE SAYS: "A new hair-do is your very best accessory."
VOGUE SAYS: "Hair up from the brow, up from the neck."
VOGUE SAYS: "Brush-burnished hair."
VOGUE SAYS: "A blue rinse makes any blonde an ash-blonde."
VOGUE SAYS: "A blue rinse makes red hair auburn."
VOGUE SAYS: "A blue rinse makes black hair blue-black."
VOGUE SAYS: "A blue rinse makes brown hair brighter."
VOGUE SAYS: "High, young necklines."
VOGUE SAYS: "Daytime décolletage—hot weather resort."
VOGUE SAYS: "Bathing suits—brief, bare, beautiful."
VOGUE SAYS: "Bare shoulders, bare arms for evening."
VOGUE SAYS: "Oil up for the beach."

Use these Quotations

in your advertising, windows, and departmental displays.

1- **VOGUE SAYS:** "Honey Beige."

2- **VOGUE SAYS:** "Water-ice PINK."

3- **VOGUE SAYS:** "Short, box jackets."

4- **VOGUE SAYS:** "Jewels can add to the bare look."

5/1/45

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

Name.....

Store Name.....

Address.....

Four Free Cards

Please check those you can use, and mail this coupon.

The best shoes you can buy are the best buy. The best you can buy are the best buy The best shoes you can buy are the best buy. The best you can buy are the best buy The best shoes

DELMAN

AGENCIES IN PRINCIPAL CITIES

you can buy are the best buy. The best you can buy are the best buy The best shoes you can buy are the best buy. The best you can buy are the best buy. The best shoes you can buy are the best buy. The best you can buy are the best buy. The best you can buy are the best buy. The best shoes you can buy are the best buy. The best you can buy are the best buy. The you can buy are the best buy. The best you can buy are the best buy.

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Golovin ©

Treasure — Immeasurable By Time Or Space

Rare Jewels of the World . . . these Winston treasures are finding their way into families who will revere them as heirlooms for the generations to come. Because Winston jewels translate the treasure of the universe, their value mounts as the world grows older.

Winston Jewels have long been known to the world's foremost jewelers. Your request to see the various Winston collections at a private showing in your city will be honored by fine Retailers of Jewels.... All Winston Jewels are stamped in the mounting for authenticity.

Rare Jewels of the World

HARRY WINSTON, INC.

SEVEN EAST FIFTY-FIRST STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER, VARGAS AND LIBERATOR DIAMONDS

You can thank your ancestors for

the American look

The way you carry your head high and proud—

it's because you share in the heritage of freedom handed down since the Revolution.

That free and easy stride of yours—

our pioneers, pushing farther and farther west, speak in it.

Your warm, generous look—

it stems from the abounding plenty they wrested from the wilderness.

That look of aliveness—

it is an eloquent testimony to the challenges they met in a new world.

That natural, unaffected air—

it marks you as citizen in the world's greatest democracy.

Lord & Taylor

Copyright 1945 by Lord & Taylor

Summer town dress—
cool satin-striped cotton
by Adele Simpson.

VOGUE
May, 1945

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Vol. 105, No. 9
Whole No. 1743

SUZANNE PERFUMES

Twinkle under the Summer Stars

. . . pailletted sapphire-blue silk chiffon . . . the tunic etched in black.

From our collection of custom-order originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

The exquisite new name in made-by-hand blouses, lingerie, baby clothes, in fabrics by Stonecutter.

VERONICA

MADE-BY-HAND

GJON MILI

SAKS FIFTH AVENUE, New York, Chicago, Beverly Hills, Detroit • KERR'S, Oklahoma City • GIMBEL BROS., Milwaukee • MILLER & RHOADS, Richmond

Harking back to the Hellenic ideal, the chiton and the one-shouldered singlet...
From our sunworthy beachwear collection, translated from the Greek by Tina Leser,
for SAKS FIFTH AVENUE

SAKS FIFTH AVENUE • NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • MIAMI BEACH

Suzy's Golden Laughter

. . . a perfume as openly winning as its lighthearted name. Underlying tropical scents . . . lush and warm . . . faintly stirred by the fragrance of delicate flowers.

Suzy
perfumes

Perfume, $3.25 to $50
Eau de Parfum, $4.50

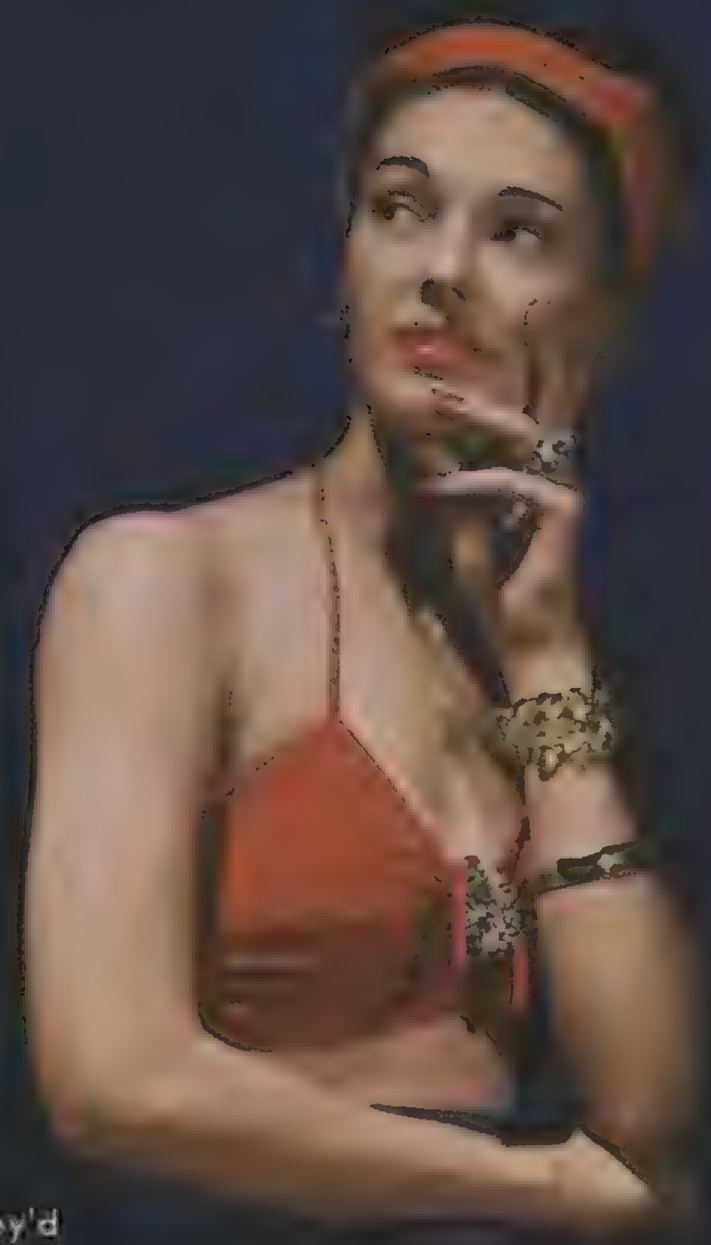
Other Suzy Perfumes:
Ecarlate de Suzy, Suzy's Bandbox

To create this wondrous coat of Royal Koh-i-nur.....

newest and rarest of mutation mink, 40% of each skin was discarded...only the center backs were worked.
In all the world there are but ten Royal Koh-i-nur mink coats...yet only at Magnin's
has such dramatic and exquisite use of this fur been made. Jewels by Laykin

I. Magnin & Co.

San Francisco · Seattle · Oakland · Los Angeles · Beverly Hills · Pasadena · Santa Barbara · Coronado



Smart women knew at once this was the one red they'd always wanted . . . sensed that while each of Revlon's 21 color originals in Nail Enamel and Lipstick had caused a furore . . . a red like this was simply *dynamite!*

Sheer Dynamite Face Powder?

Sensational!

Another color triumph

Revlon... "DYNAMITE!"

Juilliard's Master Gabardine, first choice of master designers for its superlative draping and tailoring qualities.
A. D. Juilliard & CO., Inc.
40 West 40th St., New York
Juilliard
Master Fabric
100% VIRGIN WOOL
Fine Fabrics are the Foundation of Fashion
BUY EXTRA WAR BONDS

The Lindner Coy

CLEVELAND

B. H. WRAGGE

afternoon dress of rayon crepe

...fresh and cool as its

caladium leaf print.

'Round the Town It's TUSSY * * Dancing at the St. Regis Roof

1. Why, man, how poetic! How do you think of those wonderful things to say about my complexion?

2. Bob says I haven't changed at all, except for my skin. And that's changed for the better!

3. Thank me for telling you about Tussy *Safari Face Powder*. That makes anyone's skin look dreamy!

4. That reminds me! I must get one of those gorgeous summer shades of *Safari Face Powder*.

Copyright, 1945, by Lehn & Fink Products Corporation, Bloomfield, N. J.

*Plus tax

EVERY smart young thing who wants her complexion to look smoother and softer will love Tussy *Safari Face Powder*. Magically fine and sheer . . . invisibly lights up your skin with delicate coloring. Flattering shades, including the new dark *Maslinda* shade, $1* a box. To make your powder cling hours longer, use Tussy *Safari Powder Base Cream*. Hides minor blemishes . . . evens your coloring. Choice of lovely shades, including summery *Sungold*, $1* a jar.

Tussy Cosmetiques, 683 Fifth Avenue, New York 22, N. Y.

FOR THAT YOUNG, YOUNG LOOK

Jordan Marsh

Tina Leser simplifies your sun bathing.
Borrows her bra idea from Bali—cuts her shorts as smooth as a bell, then uses marvelous, modest faded blue denim to give them Cape Cod charm. Bedspread flowers brighten the up-lift and pocket. Sizes 10 to 16, $9.90

Mermode Shop, Second Floor

JORDAN MARSH COMPANY • BOSTON, MASS • NEW ENGLAND'S GREAT STORE

"beauty is my business"

"I offer my fundamental skin-care and make-up preparations to women who believe, as I do, that the true test of beauty is one's reflection in a full-length mirror."

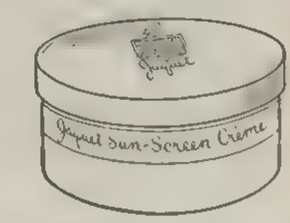
Cosmetics by Hattie Carnegie

HATTIE CARNEGIE • RETAIL SALON, 42 EAST 49TH STREET, NEW YORK 17 • WHOLESALE, 711 FIFTH AVENUE, NEW YORK 22

combines Ducharne pure raw silk with brown and white checked gingham.

Do you covet the look of a bronzed goddess? Then start the tanning season with Jaquet's delightful summer preparations.

Before you expose an inch of bare loveliness to the sun, smooth on the new Jaquet Sun-Screen Creme! It screens out the blazing rays, counteracts dryness, invites a beguiling bronze. A salt water dip won't wash it off. There's a cooling, soothing Jaquet Sun-Tan Oil, too . . . and for quick bare leg lure, you have Jaquet's Summer Stocking. Whether you are cutting capers on the beach or doing "your bit" in town, you will be proud of your Jaquet summer look—and so will he. Jaquet preparations—on sale at fine stores. Jaquet, 663 Fifth Avenue, New York 22.



Jaquet Sun-Screen Creme—a new and special formula to help protect from sunburn and aid tanning. Fragrant, quick-absorbing, comforting.

Jaquet

COSMETICS

© 1945, Jaquet Inc.

THAT YOUNG LOOK STARTS WITH SKIN CARE

the Calypso playsuit...

Exciting new South American-inspired beach fashion, designed by Carolyn Schnurer who flew to the Peruvian Andes to find brilliant new ideas for summer playclothes. The tie-front blouse of Cohama rayon jersey is printed with huge banana buds in lush tropical colors. The tailored shorts are of black Chal'lin, a washable spun rayon. From the summer edition of our famous Serrano beach fashions. Sizes 10 to 16. Complete, 17.95

FRANKLIN SIMON, NEW YORK · BONWIT TELLER, PHILADELPHIA · CHAS. A. STEVENS, CHICAGO · SEIDENBACH'S, TULSA

Cool, dark
and sheer
with a lovely
new neckline,
graceful front
fullness. Black,
brown, navy
rayon. Sizes 10-16
59.95
Green Room
Specialty Shops
3rd floor

BLOOMINGDALE'S

LEXINGTON at 59th, N. Y. C.

Dress designed exclusively for Chen Yu by Joseph Halpert · Rawlings Photo

Frozen Fire!

made in U.S.A.

. . . a truly new shade with a fiery crystalline quality that's more than fascinating . . . but even more exciting is the startling way "Frozen Fire" gives sparkle to every (yes, *every*) conceivable costume shade. And there's a "Frozen Fire" Chen Yu lipstick to harmonize.

CHEN YU, Chicago and New York

CHEN YU *long lasting nail lacquer and lipstick*

So much easier to use!

VIDAFILM

Liquid cake make-up

Vidafilm is new—different—it makes you look younger, *rested, radiant!* This cake make-up, in liquid form, quickly and easily gives you the color you want, hides tiny blemishes or wrinkles, transforms your whole complexion. Vidafilm doesn't look or feel masky. It's particularly good if your skin is dry —in fact, it *helps* dry skin.

Try Vidafilm—you don't have to be an expert to get expert results! Nine flattering shades, $1.50 a bottle, plus taxes.

A VIDA-RAY Product

By the makers of famous Vida-Ray Cream, Powder, Lipstick, Rouge and other cosmetics.

a Duplex fabric means a finer fashion

Rose Barrack original in KOOLMIST

Frankly striking, frankly for the few, this over-blouse costume with its bold, waist-bracketing bands and quick, severe cut. To accentuate its lithe trimness, Rose Barrack chooses color-subtle Koolmist, a crisp, linen-like rayon. Like all Duplex fabrics, Koolmist means a finer fashion.

DUPLEX FABRICS CORPORATION, 1410 BROADWAY, NEW YORK CITY

FOR THAT PRICELESS LOOK....

CORO, INC. NEW YORK · CHICAGO · TORONTO

BUY MORE BONDS

FLOWERS from an old English document, gathered for you on a Cyrus Clark chintz...their glow and brilliance protected against time and tubbing by the miracle of the **EVERGLAZE*** process. Both 10 to 16; standing, 14.95; seated, 16.95.

*Reg. U. S. Pat. Off.

PECK & PECK

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

*Made by Colonial Tanning Co.

Sbicca, Inc., Philadelphia and Los Angeles • Makers of Original Sbicca Method Quality Footwear

B
A
C
A—29.95
RED TAUPE
GREEN BLACK
B—25.00
RED GOLD
GREEN NAVY
C—21.95
RED GREEN
BROWN TURQUOISE
Please indicate second and third color choices.
Sizes 10-20
HUDSON'S in Detroit
By Charles Armour
in Lonsdale Summer-Soft Mull

Contrived to take the wilt out of weather . . . to defy the narrow, closed spaces of crowded luggage. In an exclusive, wrinkle-resistant rayon fabric woven with superb Celanese yarn.
For name of Pakables store in your city, write Pakables, 498 Seventh Avenue, New York 18, N. Y.
*Reg. U. S. Pat. Off.

pakables*

It's heaven! *It's Hatem!* **It's hard to believe!** Pure silk satin! Genuine Alençon lace! Our collection of Hatem Lingerie is breath-taking . . . as precious as jewels, and exclusive with Frost Bros. The gown, $56.50. The negligee, $79.50.

FROST BROS. • SAN ANTONIO, TEXAS • THE GATEWAY TO MEXICO

quand même . . .
In the yard-wide skirts that flounced flippantly over figures growing thinner, thinner. Quand même . . . In the hats that soared bewilderingly high when spirits were crushed lower, lower. Darkened boulevards, taxi-less streets, but the heart of Paris still beat the same . . . always quand même. So, through the war, the great d'Orsay perfumes have been proudly quand même . . . "just the same" . . . fewer, to be sure, but infinitely more precious. But soon they will be back, those priceless perfume oils which only France can produce . . . and with them all those exquisite fragrances that are eternally Paris . . . ever quand même.
PARFUMS
d'Orsay
LE THERMOGENE
SAVORA
CAFE RESTAURANT
CAFE RESTAURANT
CAFE
ROSSI
Le Matin
ACHAT DE MEDAILLE
STEINBERG
LE DANDY • INTOXICATION • BELLE DE JOUR • TOUJOURS FIDELE • TROPHEE • MILORD

CURFEW BLACK...
A black sheath of a dress – artfully cut
straight and clingy, in a light, ...
rayon sheer. The highlight – one big
lush taffeta bow to brighten fun-packed
hours from 5 'til Cinderella time.
Sizes 10 to 18, 29.75
Flower halo, 12.75
AN Aldrich ORIGINAL
the Addis co.
SYRACUSE, N. Y.

The gabardine suit by

Zuckerman and Kraus INC.

exclusive with

MONTALDO'S

Denver • Colorado Springs • Columbus, O. • St. Louis • Bartlesville, Okla.

Charlotte, Winston-Salem and Greensboro, N. C. • Richmond, Va.

Bird - Speakman Inc.
WILMINGTON, DEL.

Doop's
EAST ORANGE, N. J.

Yes, They're Wamsutta Sheets

. . . we looked a long way ahead when we bought them

"When we needed sheets for this guest-room bed Jim and I decided that they ought to be a long-time investment.

"'They're wartime replacements now,' he said. 'But we are really buying them for a lot of peacetime years to come, when we will have guests here often . . . the way we used to.'

"So we decided on Wamsutta *Supercale** like my trousseau sheets that always wore so well."

Wamsutta *Supercale* sheets are made for use, and plenty of it. From the first selection of cotton to the final inspection their every feature is planned for years of use.

Wamsutta *Supercale* sheets are beautiful enough to be treasured. But the proof of your money's worth is in using and enjoying these famous "Finest of Cottons."

★ ★ ★ BUY WAR BONDS ★ ★ ★

Wamsutta

SUPERCALE SHEETS

* REG. U.S. PAT. OFF.

WAMSUTTA MILLS, New Bedford, Massachusetts.

The Trousseau Sheet of America

Springfield Blankets . . . Wamsutta-Somerset Towels . . . "The Three Weavers" Hand-Woven Throws

Jewelry by Seaman Schepps

Prelude to Summer beauty—"Heavenly Music" by Combier-Chauvin. One of the first postwar miracle fabrics. It's Ponemah spun and woven of 1.0 denier rayon. Light as a cloud—lovely as a melody, in an exquisitely designed dress by Adler & Adler, to be found at Bergdorf-Goodman.

HIGH TIDE in sea and shore fashions!

Brief, bare SeaMolds . . . styled with

Flexees figure-sleeking skill, in fabrics

seaworthy and wonderful . . . patterns

gay as a holiday, and hues as bright

as a sun-washed rainbow. $5.95 to $10.95

SeaMolds by FLEXEES

THE SEA'S SMARTEST SWIM SUITS

foreman...famous for fine fabrics

Available in fine stores everywhere • **foreman fabrics corp.** • 1412 Broadway, New York 18, N.Y.

Sheer summer foil for your favorite jewels. Broad shoulders, with dramatic slit details, and a full tunic over the spindle slim skirt to exaggerate the tapered line. Black rayon sheer; 10 to 20 $45

Typically Jane engel

Madison at 79th, New York 21 • and all other Jane Engel Shops

So much Smarter
with gloves
keyed to your costume
HANSEN GLOVES
NEW YORK MILWAUKEE CHICAGO

Eisenberg Originals

A dress of crease-resistant Moygashel linen

EISENBERG & SONS · Dressmakers · Jewelers · Perfumers

222 W. North Bank Drive, Chicago 54

John Casella tells a beloved story with great wit and charm. He takes a favorite classic, fastens it down the front with pearl-in-plastic buttons he designed himself, tucks the deep neck into a sunburst. For it, he selected Chardon's airy, new shantung-weave, a fabric loomed especially by Stonecutter, with hot weather and cool you in mind. $35.00

Hat by Sally Victor

STONECUTTER MILLS CORPORATION
450 SEVENTH AVE., NEW YORK
MILLS AT SPINDALE, N. C.

Available at: SAKS FIFTH AVENUE, NEW YORK • BONWIT TELLER, PHILADELPHIA • LOCKHARTS, ST. LOUIS

Adrian
AMERICAN DESIGNER
ENGSTEAD

NOLDE HOSIERY

The Bare, Beautiful Look you'll see on America's clean-limbed bodies this summer . . . suit of EVERFAST cotton, shirred and moulded, 14.95.

PECK & PECK

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

"White Shoulders"... dinner for two—The Plaza Persian Room
FOR AN EVENING OF LIGHTS AND SHADOWS
BY
Hartnell

Sheer beauty in the Laros manner.
A superb example from a new collection
of fine gowns and slips.

Kodachrome by Edward Jacobsen

DANGER!

PARFUMS

CIRO

© 1945 PARFUMS CIRO, INC.

WEATHERVANE*, confidently tailored in two suits for summer. A fabric of Celanese*, the modern synthetic yarn—it resists wrinkles, stays crisp in humid weather, even defies ordinary soil from dust. To be found at better stores throughout the country. Celanese Corporation of America, 180 Madison, New York 16. *Reg. U. S. Pat. Off.

Celanese Fabrics of Synthetic Yarn

"THROUGH THE LOOKING GLASS" BEHOLD GRANDE BAROQUE, BEAUTIFUL FROM EVERY ANGLE

Grande Baroque

Third Dimension Beauty in Sterling by

WALLACE

Mood of Gaiety ...in the bewitching revelry of a moonlight rendezvous...in the joyous artistry of Grande Baroque. This, the most glorious sterling pattern of all time, proudly reveals its sculptured magnificence from every perspective...radiates the Third Dimension Beauty that is exclusively Wallace.

Today, Wallace craftsmen dedicate their skills to Victory. But plan now for the post-war era when silver will again be available in larger quantities for gracious living. ☆ ☆ ☆ Send 10¢ for book, *Wallace Beauty Moods in Silver*, and read the fascinating history of Wallace sculptured patterns – Grande Baroque, Stradivari, Sir Christopher, Rose Point and Grand Colonial.

☆ ☆ ☆ WALLACE SILVERSMITHS, WALLINGFORD, CONN. ☆ ☆ ☆

Martha Manning pares you down, pretties you up .. in print!

ILLUSTRATED:
#1300—Floral printed Enka Rayon Sheer with a loop-the-loop yoke. Sizes 16½ to 22½. About $13.00.

REPLACEMENT OR REFUND OF MONEY
Guaranteed by Good Housekeeping
IF DEFECTIVE OR NOT AS ADVERTISED THEREIN

Martha Manning designs "Illusion" Half Sizes, gives you a tall, slender look! In "Illusion" Half Sizes 14½ to 24½, from about $8.00 to $13.00.
Write for the name of the one store in your city that features them.
Martha Manning, 1641 Washington Avenue, St. Louis 3, Mo.

3 STRIPES
IF YOU'RE TALL
2 STRIPES
IF YOU'RE MEDIUM
1 STRIPE
IF YOU'RE SMALL
"You just know she wears them"
THREE PROPORTIONED STOCKINGS BY
McCallum
and
PROPPER

Summer preview
of attractive you and your
Fleischman Classic-Cal
Playsuit!* One-piece
with two-piece advan-
tages! Bend, stretch—with-
out popping out, straining
seams! Matching skirt!
12 to 20. About $13.00
(*Patents applied for)
a CROWN
Soap'n'Water
FABRIC
GUARANTEED WASHABLE
"LOOK FOR THE CLOTHESPIN TAG"
Fleischman
of California
M. R. FLEISCHMAN CO., 62 FIRST STREET, SAN FRANCISCO 3

In a "Crown" Tested Rayon Fabric

IT'S NEW—IT'S DIFFERENT:

The new 1 denier spun rayon fabric — cloud-light, cloud-cool. Washes like a hankie.

It's made of the new fine higher strength rayon fiber — the finest rayon fiber ever spun commercially.

1 denier rayon staple fiber, developed and produced by the American Viscose Corporation, America's largest producer of rayon yarns and fibers.

THE DRESS:

Designed for hot weather wear—cool and pretty in colorful prints. Sizes 10 to 20. About $15.00.

FEATURED BY:

RUSSEK'S, New York

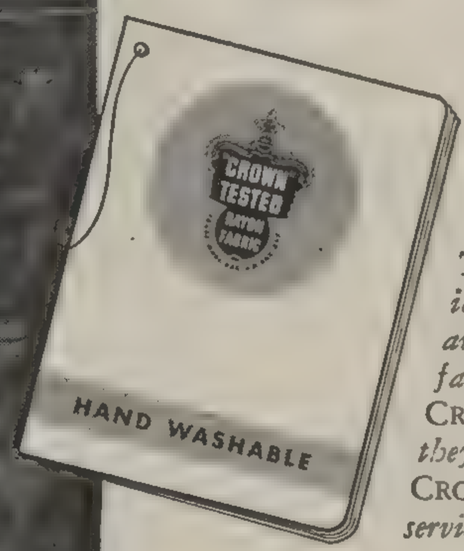
CHAS. A. STEVENS & BROS., Chicago

B. SIEGEL CO., Detroit

JORDAN, MARSH CO., Boston

JOSEPH MAGNIN CO., San Francisco

WOODWARD & LOTHROP, Washington, D. C.



This identification awarded only to fabrics containing CROWN *rayon after they have passed the* CROWN *tests for serviceability.*

A Henry Rosenfeld original in the new CROWN Tested spun rayon fabric "Spellbound" from Belding Heminway, made of higher strength rayon yarns spun from the new 1 denier CROWN rayon staple.

AMERICAN VISCOSE CORPORATION

Producer of CROWN* *Rayon Yarns and Staple Fibers*

350 Fifth Avenue, New York 1, N. Y.

*Reg. U. S. Pat. Off.

GIMBELS

PHILADELPHIA

FOR FAMOUS FASHIONS

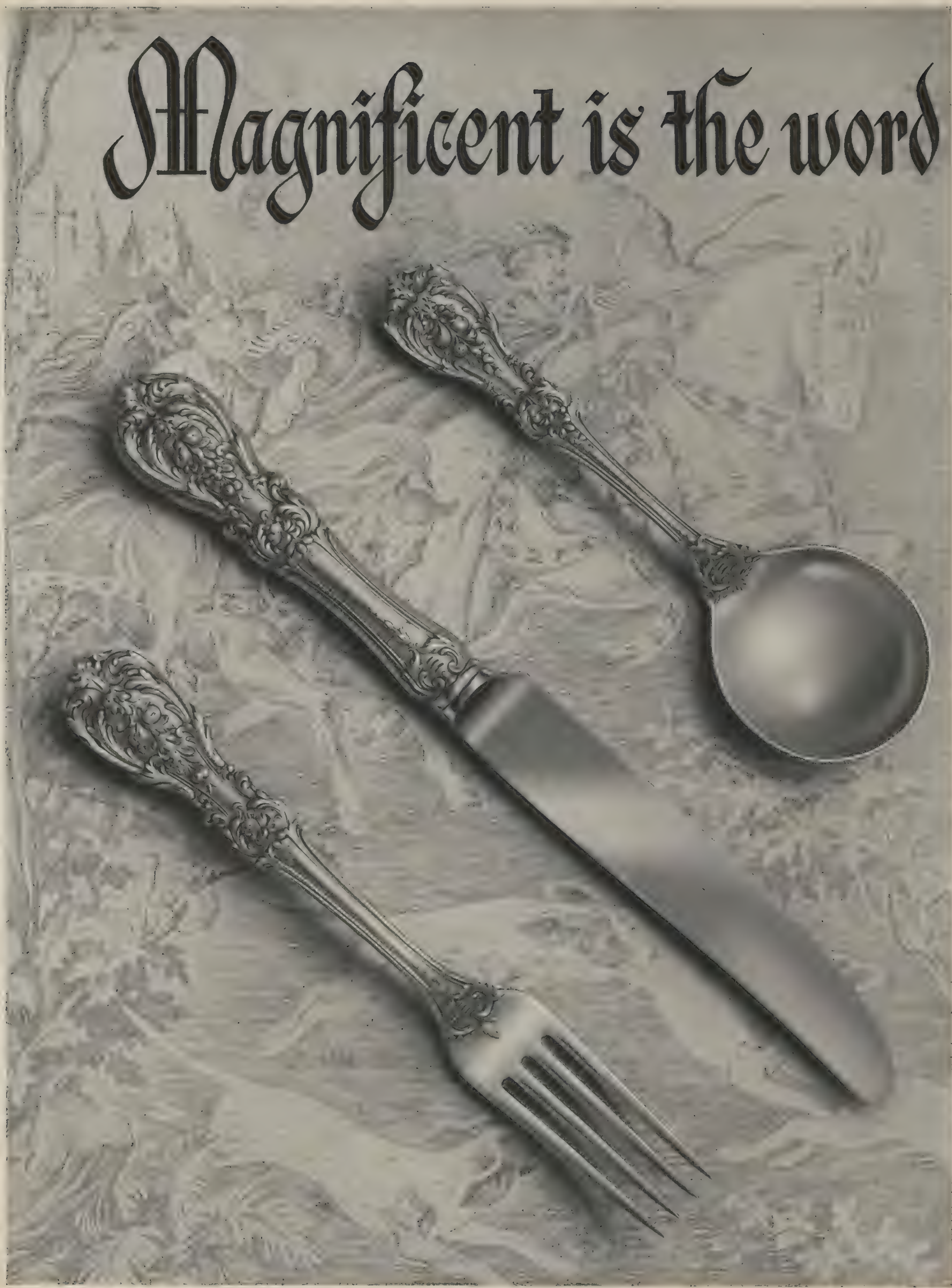
Rose Barrack's
champagne pink suit . . .
companion gilet and flower
in a riotous print.

Hat by Howard Hodge

La Valle

. . . summer sabot in suède . . .
banded in delicate mesh for cool contrast.

Magnificent is the word



for Francis First

America's Finest Decorated Sterling Pattern

Many a bride has chosen Reed and Barton's Francis First pattern as the finest of all decorated sterling silver. It is really 15 patterns in one . . . a symphony of harmonious pieces of flatware each varying slightly in the rich details of design.

For every taste there is a Reed & Barton pattern. Each is, of its kind, a masterpiece. At the extreme of simplicity, Pointed Antique is the most prized of America's plain sterling patterns.

Ask to see all of the Reed & Barton patterns shown here. Today patterns and pieces are somewhat limited by war production. But you can buy knives, forks and the other usual place-setting pieces as well as tablespoons, with confidence that you can complete your service as soon as the war permits.

THE COMPLETE BOOK ON TABLE SERVICE AND CARE OF SILVER: *Send 10 cents for "How To Be A Successful Hostess" to Reed and Barton, Box 990, Dept. T, Taunton, Massachusetts*

Reed & Barton

Sterling Silver

ESTABLISHED 1824 • • • • TAUNTON, MASSACHUSETTS

20 DEGREES COOLER INSIDE—the instant you slip this Personality *Two-some* on, you can feel your temperature topple. Crisp and fresh as a sprig of mint, it's smartly tailored of *Ripplespun**, deep-crinkled seersucker that takes to the suds . . . scorns the iron. White, striped with brown, blue or red. Misses' sizes. About $10.00.

*IT'S A DAN RIVER FABRIC • AMBASSADOR COMPANY • 1372 Broadway, New York City

CHEN YU *Cloud silk* MAKE-UP

Out of a dream world into yours comes this totally new make-up that feels as smooth on your skin as the filmiest Chinese silk . . . with no hint to the heaviness of make-up as you have known it. So smooth . . . so perfect . . . veils your skin in a glowing radiance that belies the presence of blemish. "Cloud silk," newest triumph of Chen Yu, is the completely beautifying, thoroughly protective make-up you have hoped for. Find it now at your favorite store in a shade that is exactly yours.

At better stores everywhere, $2

CHEN YU
Chicago and New York

BIG AND LITTLE Swooner

in Bates Fabrics' "Big'n'Little" prints—a Cole of California beachwear exclusive.

Make Sure it has This Label—Your Proof it's a Cole Original

Cole
OF CALIFORNIA
ORIGINAL

Copr., 1945, by Cole of California, Inc., Los Angeles 11

*BEMBERG *is the registered trade-mark of* AMERICAN BEMBERG CORPORATION

Van Raalte

GLOVES · UNDERTHINGS · STOCKINGS

"BECAUSE YOU LOVE NICE THINGS"

Hands-Off*

Ingenious new idea in a two-piece glove. Gives freedom to fingertips for cocktails or dining, while arms keep the witchery of lavishly crushed rayon jersey. Complete set, at better stores—$4.

*Pat. Applied for

Thalhimers Richmond
Over A Century In Virginia

by

CHARLES ARMOUR

. . . in Lonsdale's

"zephyr chambray"

$45.00

Galey & Lord
Cottons
Woven by
Cramerton

YOUR
American
Cotton
and
AMERICAN
DESIGNERS
"This is my summer version of the indispensable *good dress* . . . so simple that it can be worn anywhere with great aplomb . . . so completely practical for today's living. The fabric is Wonderweave—that incomparable new wrinkle-resistant cotton that is so easily laundered and has the lustrous sheen of silk . . ."
joseph halpert
WYNN RICHARDS
NATIONAL COTTON COUNCIL ★ COTTON-TEXTILE INSTITUTE

It's going to be a shade cool summer

better than a forecast, it's a promise of this Georgiana Frock.

Made of Frosted Shadow Sheer—a rayon fabric in pastels, white, navy.

Sizes 14½–24½, at your favorite store everywhere. $10.95

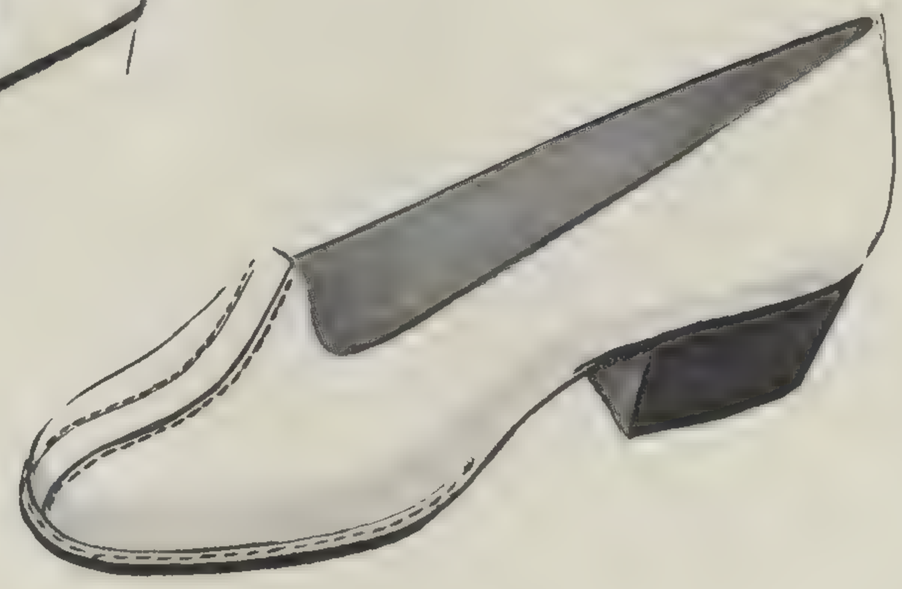
Georgiana FROCKS

TABIN-PICKER COMPANY ★ Chicago

mademoiselle

Shoes by Carlisle

T. M. Reg.



encores

in Petit fours

More! More! Petit Fours!

Sell-out hits because their

sweet lines and low-low heels

turn walking into a dancing thing.

"mademoiselle, *you'll love to be in our shoes!"*

$9.95

RICH'S

Atlanta

EWING KRAININ

Crystal Cottons have an air! They move with the country club set — do justice to a colony tea! Crisp, charming and poised in any setting the peplum scored frock above is made in gala gingham plaid by GALEY AND LORD. About $20. In every fine retail store throughout the country or write: DAVID CRYSTAL, Inc., 498 Seventh Avenue, New York 18, N. Y.

Prelude to a
Lullaby
"Forty Winks" introduces a deceiving Maternity Nightie. Of flower-sprigged Dream-Glo, a Bemberg* fabric by Bernson.
Forty Winks
nighties
"Good night... pleasant dreams"
* Reg. U. S. Pat. Off.
AT THE FINEST OF STORES EVERYWHERE. UNDER $7.

IT'S *ARALAC!

A good little gray suit that combines plain and pinstripe Shanara . . . a Seaglow fabric of rayon and ARALAC from Brighton Mills. Beautifully cut and tailored, it's a suit to go places! Sizes 10 to 18 . . . about $30.

BONWIT TELLER, Inc., New York
JOSEPH HORNE CO., Pittsburgh
BULLOCK'S, Inc., Los Angeles

*T. M. Reg. U. S. Pat. Off. by ARALAC, INC., a division of NATIONAL DAIRY PRODUCTS CORPORATION.

THE FINEST IN CUSTOM MADE

FOOTWEAR IS MADE *by hand,*

Charles of the Ritz

DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

blends your face powder

by hand, **too**

. . . makes it *to order* for you . . . right before your eyes . . . to your very own skintone . . . according to a formula that's yours alone.

PARIS LONDON MONTREAL NEW YORK

"SHE NEVER LOOKED BETTER"
"SHE NEVER LOOKED BETTER"
SLIPS BY
Miss Swank*
STRAIGHT + BIAS CONSTRUCTION
PRICED FROM 2.95 UP
NO TWIST
NO BUNCH
NO RIDE
BUR-MIL QUALITY
*REG U S PATENT OFFICE ©1945 MISS SWANK

© 1945 NORTHMONT HOSIERY CORP. • MILLS: READING, PENNSYLVANIA • SALES OFFICES: EMPIRE STATE BUILDING, NEW YORK

Thrilling Fragrance
Mais Oui
BOURJOIS
BOURJOIS
Evening in Paris
BOURJOIS
NEW YORK
NET 0.60 FL. OZ.
BOURJOIS NEW YORK, Distributor

If you are 5-foot-4 or under

. . . Susan Wayne Pettisize is *your* size . . . every measurement specially proportioned to fit you who are 5-foot-4 or under without costly alterations. Not juniors, not half sizes, not shortened misses. They're clever fashions, too, designed to flatter you in every line. *Illustrated:* a two-piecer with double ruffled peplum, set-in tie belt and notched collar . . . of lovely GALEY & LORD Sheer, made of Bemberg* rayon.

Pettisizes 10 to 20. Under $23.

Susan Wayne . . . 1400 Broadway
New York 18, N. Y.

Pettisize
by Susan Wayne

*Registered U.S. Pat. Off.

When a SLIP becomes a social error ...switch to Mary Barron

A strike, but a Slip-up . . . The joy of a perfect strike spoiled by a slip that had climbed up, broken the shoulder strap, and revealed too much to amused spectators. Embarrassing? Surely. And entirely unnecessary. Even in violent action a Mary Barron slip behaves beautifully. It does not ride up, pull down on the straps nor crawl around the hips. The patented "Biastrait" design—not gadgets or inserts—is responsible . . . There are lace-trimmed or tailored styles for your choice and in the season's smartest colors.

BUR-MIL* rayon French crepe. Scalloped neckline, embroidered with motifs of cutout net applique. Tearose and white . . . about $3.00

BUR-MIL QUALITY RAYON FABRIC

Others in lace-trimmed or tailored styles, about $2.00

*Reg. U.S. Pat. Off.

This advertisement is based on the actual "embarrassing episode" of Claire Sprager, Milwaukee, Wisconsin, to whom we have sent a check for $50.

Arnold Constable
New York City

ATLANTA.....Rich's
BALTIMORE.....Stewart & Co.
BOSTON.....Chandler & Co.
COLUMBUS.....Morehouse Martens Co.
DALLAS.....Titche Goettinger Co.
DENVER.....The May Co.

Mandel Brothers
Chicago, Ill.

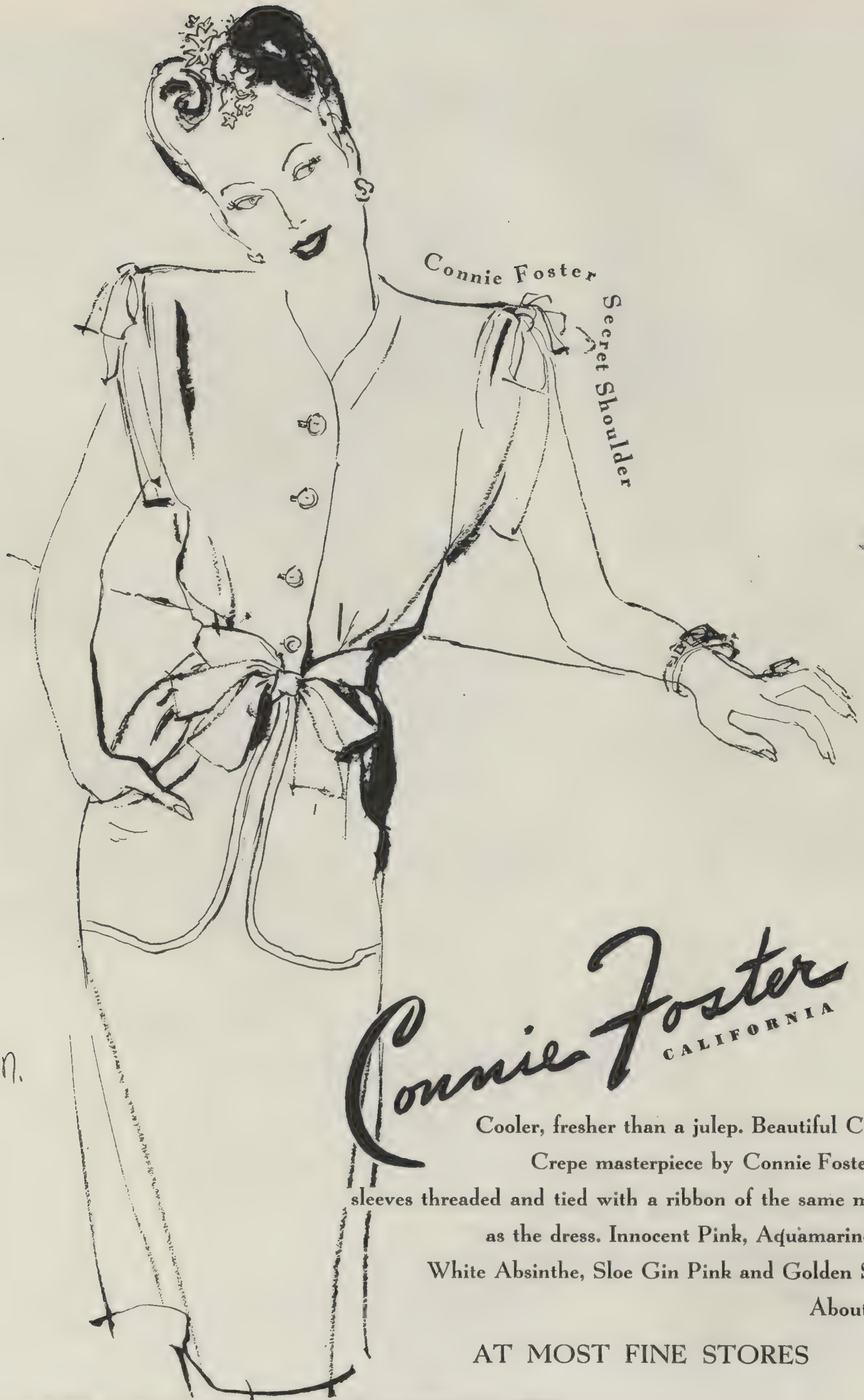
DES MOINES, IOWA.....Younker's
HARTFORD.....Sage-Allen & Co., Inc.
LITTLE ROCK.....Pfeifer Bros.
MINNEAPOLIS.....The Dayton Company
NEWARK, N. J.....Hahne & Co.
NORFOLK.....Smith & Welton

The J. L. Hudson Co.
Detroit, Mich.

PATERSON, N. J.....Meyer Bros.
PHILADELPHIA.....Gimbel Brothers
ST. LOUIS.....Thomas W. Garland, Inc.
SAN DIEGO.....Marston Co., Inc.
SAN FRANCISCO.....The White House
WASHINGTON, D. C.....The Hecht Co.

★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Ave., New York 16, N. Y. (Expires December 31, 1945)*



Cooler, fresher than a julep. Beautiful Celanese Crepe masterpiece by Connie Foster. Cap sleeves threaded and tied with a ribbon of the same material as the dress. Innocent Pink, Aquamarine Blue, White Absinthe, Sloe Gin Pink and Golden Sauterne. About 35.00

AT MOST FINE STORES

FOR NAME OF STORE IN YOUR CITY WRITE CONNIE FOSTER, 315 E. 8TH ST., LOS ANGELES 14, CALIFORNIA

More than a cake, cream, or powder.

Campus Make-up

The Hollywood *star-ry look*

Sensational non-drying sponge-on make-up to keep you looking fresh as a flower, hour after hour, without drying your skin . . . because it is a superb fusion of cream and gossamer powder, pre-blended to impart flawless complexion beauty. CAMPUS MAKE-UP comes to you from Hollywood . . . where breath-taking beauty is created with inspiring perfection . . . to give you the glowing look of campus-fresh loveliness. You can rely utterly on sensational, non-drying CAMPUS MAKE-UP, for that tantalizing, star-ry look. In the newest fashion shades. $1.00 plus tax. Lipstick and rouge to match.

Fine cosmetics since 1886. **COLONIAL DAMES, INC.** *(Not connected with any society)* **HOLLYWOOD 27, CALIFORNIA**

claire mc cardell designed this play suit . . . startling . . . boldly imagined . . . sturdily stitched . . . and wrapped it in a casual beach coat to match. Her fabric choice for this trio . . . a rich gray worsted flannel, loomed by Miron Woolens of 100% imported virgin wool. Like all Miron fabrics, this unusual flannel is beautiful in texture, touch and tailoring.
Clinton Mills, Clinton, Mass. New York Sales Office, 51 Madison Avenue

WILLIAMS A. A.

SLIP ILLUSTRATED ABOUT $3. CREATED BY CUSTOM UNDERGARMENT CORP. 148 MADISON AVE., N. Y. 16

MADE OF BUR-MIL QUALITY RAYON FABRIC

. . personally, I prefer *Corette*

ONE OF THE WALTER FLORELL COLLECTION OF HATS INSPIRED BY PRISM PINK

Prism Pink..

new color excitement — in the wonderful new Photo-Finish Lipstick. Carrying the fuchsia trend a step nearer refreshment; a relief from intense "hot" tones, yet a shade that's brilliant, shining—like sun flashing on cut-glass. Perfect with spring's stimulated colors . . . try it teamed with Brazil, the vibrant new shade of Photo-Finish Cake Make-Up. Lipstick 1.00. Cake Make-Up 1.50. Plus tax.

Photo-Finish . . . *the make-up that invites close-ups*

DISTRIBUTED BY ELMO SALES CORPORATION, PHILADELPHIA

Dress by Hattie Carnegie

So like precious Orientals in lustre and multi-colored iridescence, Deltah Pearls amaze even gem experts.

L. Heller and Son, Inc., Fifth Avenue, New York

Deltah Pearls*
ORIENTAL REPLICAS

*simulated

AT BETTER JEWELERS

SOMEDAY

DOWN ROADS WHERE TALL SHADOWS LEAN

Redwood Highway, approaching Eureka, California

HOLD tight to those travel memories. Peace will come. And with it a new Lincoln motorcar—the smartest and finest ever built . . . Then go adventuring. There's that trail where the shadows are blue as berries and the deer move secretly. There's that canyon half-way to the sky where a whisper startles a dozen echoes. This Lincoln will be filled with wanderlust . . . Here will be a car whose brilliant styling will again set new standards for the industry—a car which will be precision-engineered in the world-famous Lincoln tradition. Indeed, in every detail of comfort, elegance and performance, it will justly deserve this praise—"Nothing could be finer."

Nothing could be finer

LINCOLN

A PRODUCT OF FORD MOTOR COMPANY

ANGEL IN MUDDY BOOTS...

I remember you... you are the girl with flying feet who led the way to laughter... you are all the girls I ever liked who brightened a fellow's life...

You didn't always wear muddy boots.

Once you raced over summer lawns in bright, skylarking shoes... a flash of shining brown bare legs... sunshine on wind-tossed hair... I even remember the things you said.

You are *the same girl, aren't you—you, there in your muddy boots? The gay companion I needed then—that was you. The angel of mercy that I need now—still you. You grew up, didn't you?*

Yes, she grew up... It is the challenge of meeting a need that stimulates growth. Her muddy boots are an example of that.

The men and women—skilled craftsmen, all—who had made the Gaytees she once welcomed for wet weather protection, the Kedettes that first gave her the delight of casual shoes in color, turned their hand to meeting the need for a sturdy boot that would carry a nurse through mud and rain.

It was because Kedettes and Gaytees met her requirements for health and fashion—because she wanted more of them—that the footwear division of the United States Rubber Company grew in the first place. More and more people were required at bench and assembly line to meet her demands and those of thousands of other women. She and her friends helped make this company big.

When the war came these same bootmakers turned their craftsmanship to even tougher problems. They created the Nurses' Arctic, the Soldiers' Arctic, the Jungle Boot, the warm Pilots' Boot, the deck-gripping Sea Boot, the Arctic Mukluk...

Someday peacetime living will come again. Someday there will be girls again who know only the way to laughter—girls who fly over sun-flecked lawns with the lilt of summer in their hearts and rainbows on their feet. Kedettes will be back.

SERVING THROUGH SCIENCE

Listen to "Science Looks Forward"—new series of talks by the great scientists of America—on the Philharmonic-Symphony program. CBS network, Sunday afternoon 3:00 to 4:30 E.W.T.

UNITED STATES RUBBER COMPANY

1230 Sixth Avenue, Rockefeller Center, New York 20, N. Y. • *In Canada:* Dominion Rubber Co., Ltd.

Sunlight and Substance... Meet the bright onslaught of summer in your festive QUEEN MAKE Fashions. Styled-to-the-minute in famous fabrics such as this gala, poppy-printed rayon and cotton by EVERFAST*... TBL (crease-resistant) finished, Evershrunk† and guaranteed to keep its brilliant beauty throughout countless launderings. Sizes 12 to 20. $10.95.

**Reg. U.S. Pat. Off.* *†Average residual shrinkage does not exceed 2%.*

Queen Make
FASHIONS
Ask for them at your favorite store.

Write to QUEEN MAKE, *1350 Broadway, New York 18, N. Y., for your free copy of "Hostess Hints," a treasury of entertaining ideas.*

Fulfilling every feminine desire
for finer fit and comfort

PANTIES • SLIPS • BANDEAUX • GOWNS • PAJAMAS

Winget Kickernick Company • Minneapolis • New York • Chicago • Los Angeles

It's "DYNAMITE"... Revlon's *explosive new lip, finger-tip and toe-tip color that ignites multi-colored sequins on this* **TRAINA-NORELL** *dinner dress.*

Duchess of York

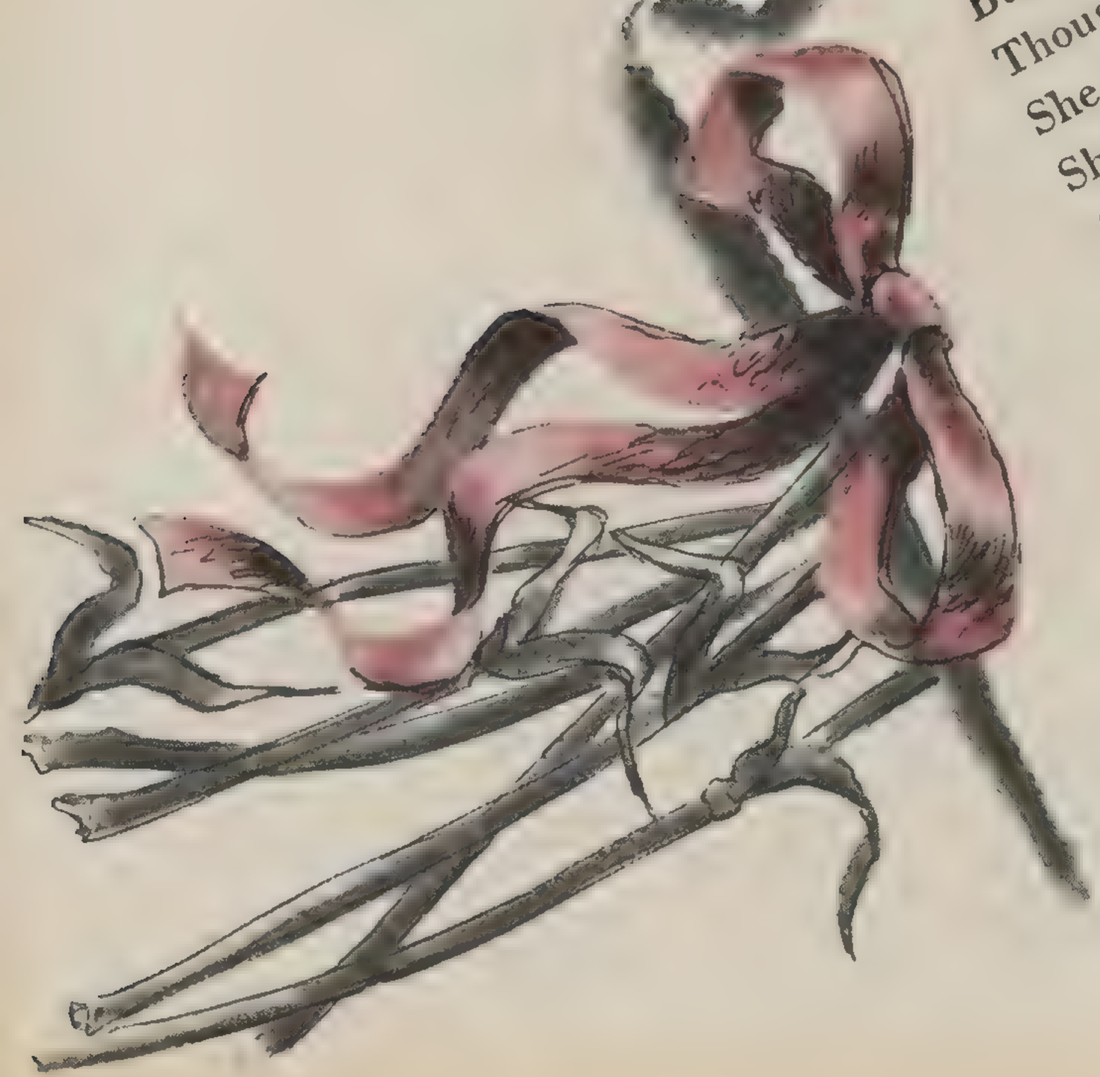
This superb fragrance by Prince Matchabelli is too famous to demand description . . . as well try to describe the nostalgic fragrance of lilacs on a Spring day when you're in love and all the world's in tune . . . that's what the perfume reminds you of, that's what it's like. It's Romance captured in a beautiful crystal Crown. 6.50, 11.50, 20.00 *all prices plus tax*

one of the great perfumes of all time.. *Prince Matchabelli*

Call her mother, mere, or mater . . .
But don't give her things that date 'er
Though she be your baby's grammer
She still likes the thought of glamour!
She still wants to feel unhampered,
And she loves it when she's pampered . . .
So do, on her day,* surprise 'er
Give her charming things by

KAYSER

FABRIC GLOVES, UNDERTHINGS, HOSIERY AND LINGERIE



*Mother's Day is May 13th

A Tribute to Beauty
La Trique
BRASSIERES
172 MADISON AVENUE • NEW YORK 16, N. Y.

NANTUCKET . . . A Sacson
summer frock in light-as-a-breeze
cotton Balloon cloth . . . peplum and
mini sleeves capped with scalloped,
frost-white embroidered pique.
In strawberry, lime, saddle or
gray striped with white.
10 to 18, about $10.
Sacson

Youth turns to the sun...
choosing bright colors that
sparkle against crisp white...
the essence of the eternal feminine
in lovely shoes by

WALK-OVER

Walk-Over prices $8.95 to $12.95

Geo. E. Keith Company, Brockton 63, Mass. • Capri Original dress

Miss Deb
SLIPS
Val Type Lace
Heart Throb
FOLLOW THE CONTOUR!
Note the ingeniously designed
"Contour-Molded" bodice. How closely it follows
the outlines of your bra . . . doesn't bind
or flatten! With bias top, straight-cut skirt — doesn't
ride or twist. With precious Nylon fagotting and stitching,
. . . of wonderful rayon crepe. about $3
Stylecraft, 105 Madison Ave., New York 16, N. Y.
Design Patents Applied for

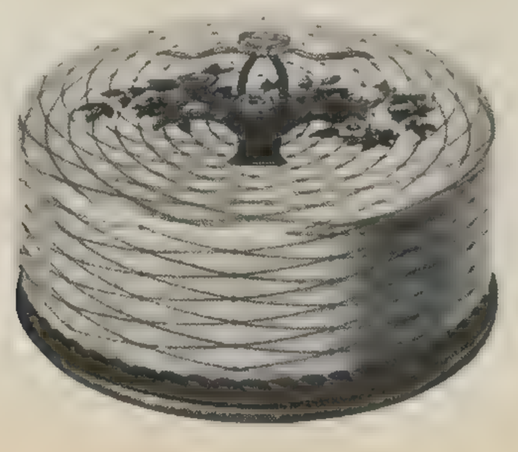
the lights go on again!
on smart women, everywhere, colors to relume the spirits. Light and bright, young and gay — fashion's augury of happier days ahead . . . . Larkwood's harmonizing hosiery colors: "Limelight" • "Amberlight" • "Candlelight"
dress by Charles Armour
Larkwood
VAMP-TOE* STOCKINGS
LARKWOOD HOSIERY MILLS, INC., CHARLOTTE, N. C. NEW YORK OFFICE: 385 FIFTH AVENUE
*Reg. U. S. Pat. Off.

HOUBIGANT

Translucid

Sheer Make-up for Sheer Beauty

Behold new beauty in your mirror!—*sheer* beauty accented with Translucid Lipstick, the rich, creamy lipstick that goes on so smoothly and s-t-a-y-s on. Its seven glowing shades are specially blended . . . to harmonize with Translucid Sheer-Sifted Face Powder and its partner in loveliness, Translucid Foundation-tone.



Translucid Lipstick, $1.00.
Cream Rouge to match, $1.25.
Face Powder, $1.50. *Foundation-tone,* $1.50.
Special Emollient Retiring Cream, $2.00.
(Plus tax)

She: WE'LL CHEER WHEN SHALEEN NYLONS RETURN—

He: EVERY MAY QUEEN PREFERS SHALEEN

It will indeed be a festive day when Shaleen Nylons return . . . and they'll be of the unexcelled quality for which all Shaleen Stockings are famous. Meanwhile, Shaleen Rayons are the choice of well-groomed women who demand the flattery of stockings at their loveliest.

shaleen
STOCKINGS

SHANNON HOSIERY MILLS, INC., COLUMBUS, GEORGIA

tomboy playsuits

Beloved by active gals for work, play or street . . . washable cottons Tom Boy tailored in good-looking triple-duty outfits . . . .

Classic playsuit-and-matching skirt in brown, blue, red or green cotton striped with white.
Sizes 12 to 20 . . . . . **7.95**

Pretty print playsuit-and-matching skirt in an AMERITEX cotton. Sizes 12 to 20 with brown or blue predominating **7.95**

Best & Co.
FIFTH AVE. NEW YORK 18, N. Y.

and branch stores
— and good stores everywhere.
Made by Straus, Royer and Strass
Baltimore 11, Maryland.

BUY WAR BONDS AND KEEP THEM

Navarre

SOL Ohs!

Venice

Something new under the sun . . . a vacation for your feet in cool, ice-white Matrix* suedes with "Your Footprint in Leather!"* It's a *wonderful* feeling of freedom only Matrix can give as each curve of your foot relaxes its way into a matching curve of leather.

Matrix

with "Your Footprint in Leather"

Most Matrix Styles $9.95 to $12.95.
E. P. Reed & Company, Rochester 3, N. Y.
Matrix Style Studio, 47 West 34th Street, New York 1, N. Y.

*Reg. U. S. Pat. Off. E. P. Reed & Co.

Dress for the men in your life

"CLUBHOUSE CASUAL"... A Carole King Original in crisp, white rayon sharkskin caters to your casual life this summer. Sizes 9 to 15, about $13. Carole King Dresses are priced from about $8 to $15. For the name of the Carole King Store in your city write to CAROLE KING, Washington Avenue at 17th Street, St. Louis 3, Mo.

BREV *for small legs*
MODITE *for middlin' legs*
DUCHESS *for tall legs*

Simply Heavenly – those legs

Star your legs in *Belle-Sharmeer* Stockings and see how heavenly they look! And everybody can have heavenly legs, night or day, because *Belle-Sharmeer* Stockings *fit* so heavenly. *Belle-Sharmeers* come in all leg sizes. Made in leg widths as well as leg lengths, they've angelic dispositions—won't bag or billow, twist or turn. No need to shop around; one fine store in your city has *Belle-Sharmeer* Stockings—not nearly enough, of course . . . so be kind to those you get.

BUY MORE WAR BONDS!

Belle-Sharmeer

STOCKINGS

...in all leg sizes

Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Ind.

SCHOOL & CAMP DIRECTORY

For advice write to Vogue's School Bureau

BOYS' & GIRLS' CAMPS

FENIMORE RIDING CAMPS
COOPERSTOWN, NEW YORK

25th Season opens July 5th. A small, delightful camp with unusual features for carefully chosen boys and girls 6 to 16. For booklet address: MRS. C. V. BRAIDER, 21 EAST 9TH STREET, NEW YORK 3.

CATHOLIC CAMPS

Our Lady of Lourdes, Girls 6-18. Acadia, Boys 6-17. Catskill Mts. Mile apart. 38th Season. All sports, riding, arts, crafts. Experienced staffs. Doctor, nurses. Tuition $275. Catalog. EDgecombe 4-5840. 474 W. 142 St., NYC. REV. JOHN H. MAHONEY, D.D.

INDIAN ACRES—FOREST ACRES

Separate camps for boys and girls, also Career Colony. White Mts., Freyeburg, Maine. Riding featured. Rockwood Park fully accredited College Prep, under same direction. DR. & MRS. A. KRASKER, ROCKWOOD PARK SCHOOL, JAMAICA PLAIN, BOSTON.

A SUMMER CAMP IN MAINE

Just the place for growing youngsters. Here they'll have exciting fun and healthy outdoor recreation by day rest soundly through comfortable summer nights: eat simple, nourishing foods fresh from the farm and sea, learn the lasting lessons of Nature from able, experienced directors. Send for our summer camp book.

Maine Development Commission
Box V Augusta, Maine

CO-EDUCATIONAL CAMPS

PETTAQUAMSCUTT

On Narragansett Bay, for boys and girls 6-11. Arts & crafts, music, archery, and usual camp activities. Both salt and fresh water sports. Tutoring Dept. One counselor to four campers. Near N.Y. N.H. & H.R.R. Booklet. JOHN V. GRIFFITH, SAUNDERSTOWN, R. I.

MANUMIT CAMP

For Boys and Girls 4 to 14 in four age groups. In beautiful Bucks County. Farm, woods, boating, swimming, riding, sports. Music. Art. Shop. Informal, carefully supervised program. Registered nurse. WM. MANN FINCKE, DIR., R. D. 2, BRISTOL, PA.

Macfadden Camps

For Boys and Girls 4 to 12

Located in beautiful country near N.Y.C. Swimming, riding, archery, field sports, shop, crafts, music, dancing, movies, gardening. Limited enrollment. Excellent supervision, registered nurse. Year-round program. Three separate age groups. *Catalog.*

THE MACFADDEN CAMPS
Telephone: MU 2-4221
SUITE 803, 535 5TH AVE., NEW YORK 17

CAPE COD MUSIC CENTER

The ideal summer for older boys and girls (14-18) who love music. Outstanding instruction—beginners and advanced—in instrumental and vocal music, ballet, and studio arts, combined with Seashore Camp activities. For booklet address:

MRS. C. C. CROCKER, *Director*
Box 14 East Brewster Massachusetts

RED FOX

Boys and girls 3-13. Newfound Lake, Bristol, N. H. Where campers enjoy an ideal summer under the guidance of an experienced staff. All land and water sports and creative activities. Four age groups —Kinders, Cubs, Field and Wood Foxes. Scrupulous care. Exceptional health record. *Catalog.*

Miss Katharine V. Bartlett, Director
Eaglebrook School Deerfield, Mass.

JRS. 5-11 MILBROOK SRS. 12-18

• A Coeducational Camp in Maine •

One hundred acres with farming, gardening, chickens, forestry and building projects. All usual camp activities including swimming, riding, canoeing, sailing, crafts—mountain, riding and canoeing trips. Informal program. Pre-season camp opens in June—Regular season opens July 1. *Catalogue V.*

• 120 Madison Ave., New York 16, N. Y. •

BOYS' CAMPS

ST. JOHN'S MILITARY ACADEMY • SUMMER PROGRAM

• Stirring soldier training for boys 9-18. Infantry drill, training in machine gun, rifle, trench mortar. Superb recreational facilities. Earn school credits if you wish. Write for catalog.

V-95 DeKoven Hall
Delafield Wis.

NORTHWESTERN
MILITARY AND NAVAL ACADEMY • NAVAL CAMP

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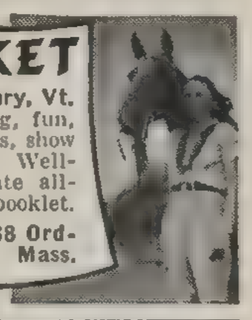

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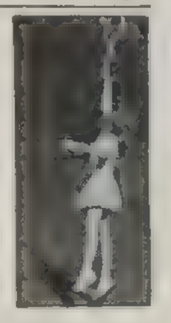

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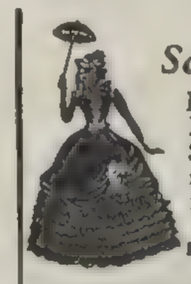

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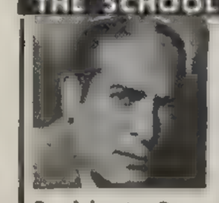

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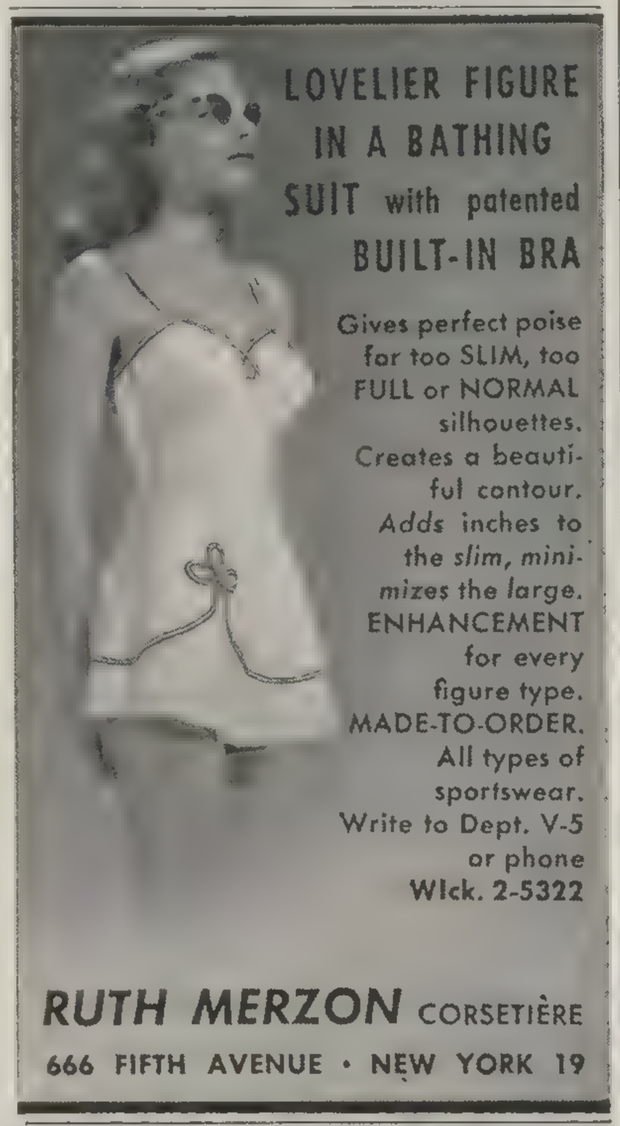

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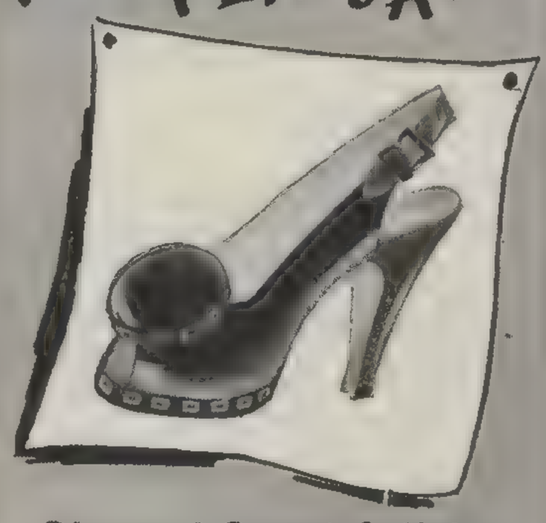
Martha West offers this sheer colorful blouse. Beautiful flowered print on white background—in Red, Blue, and Yellow combinations. *Sizes* 32 *to* 38 . . . $8.95
Postage $.25

Marthallrst
444 MADISON AVENUE AT 48TH STREET, NEW YORK

THE FLAPJACK



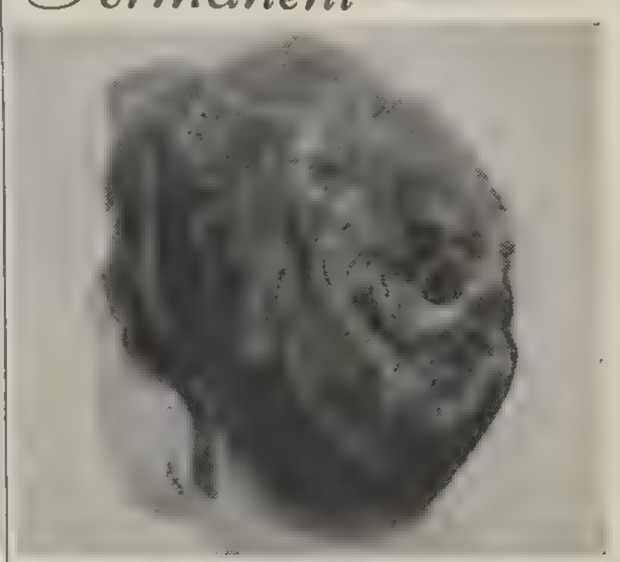
Shoe of Great Artistry

What woman doesn't yearn for a romantic little shoe exactly like this! Squared gold-hue nailheads on Colonial black patent leather, black or white suede, red or blue calf. 22.95.

Mail orders? Yes indeed! Add current coupon and 25c for postage. Booklet on request.

French Bootery
22 EAST 57 ST., NEW YORK 22, N. Y.

Permanent SHORT CUT BRUSHED UP



Formerly with Antoine at Saks Fifth Avenue. Cream Permanents at $15, Cold Wave at $20. Shampoo and Wave, $2.50. Consult Miss Hines on Hair Coloring. Phone Circle 5-5961.

Howard
HAIR STYLISTS
in Rockefeller Center
9 Rockefeller Plaza • Room 719

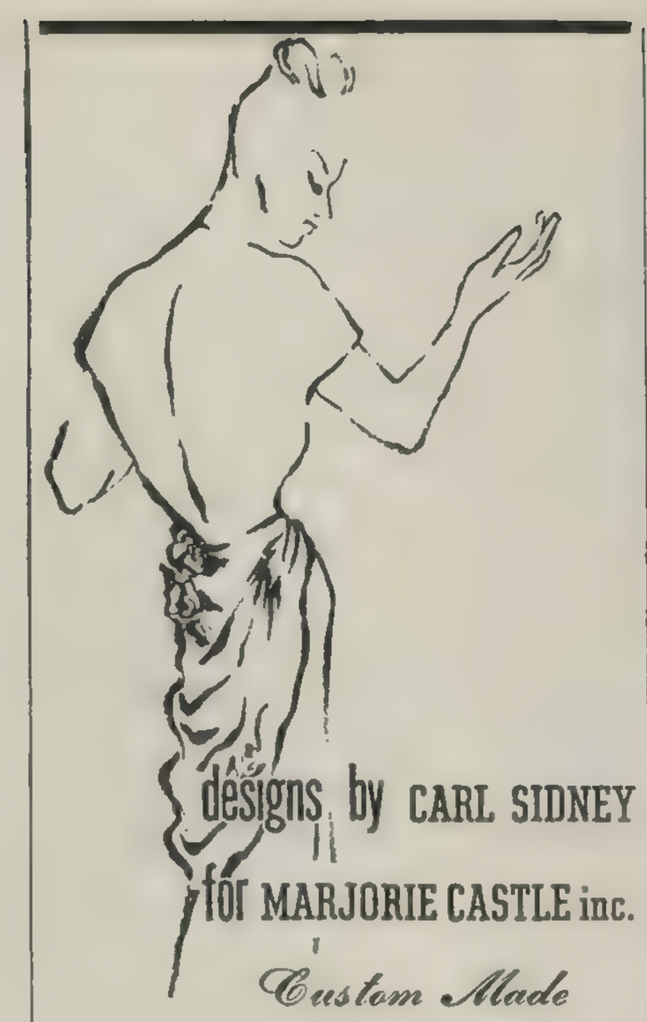
Hound

Ah—Beauty!

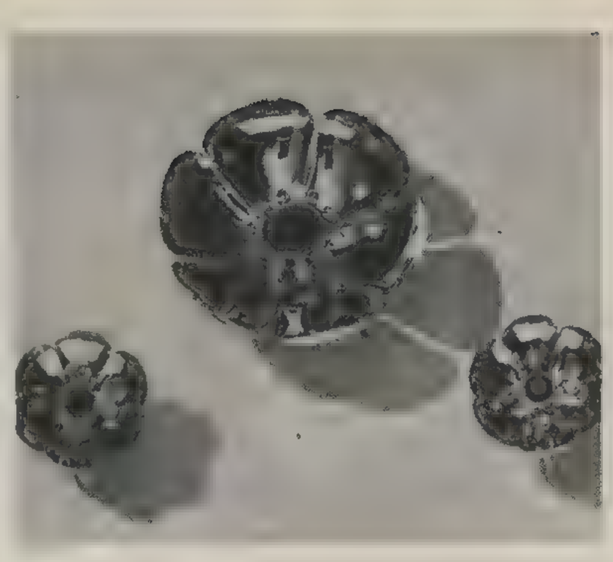
Storage Story... Lewis and Conger are full of ideas about what should happen to your winter clothes this summer. Naturally, this shop has dozens of chemicals that are anti-social to moths, but the great piece de resistance, here, to mildew, insects, and dirt, is a contraption made by some people called "Protex." It's a massive close storage bag of a transparent plastic material, and it'll hold sixteen garments, it says here. There's a slide-fastening fastening, too, so if you have everything dry-cleaned before the official putting away you should have no trouble on your hands, come fall. This bag is $7.95. There are also Mama Bear and Baby Bear sizes—an eight garment bag is $5.95. A short-length one for suits is $4.98. 1152 Sixth Avenue.

BAKER

Want a Lift? You can keep your distance from searing pavements this summer—in shoes with platforms like these. The tops are of suède, the soles are reversed leather, and there's gabardine between. Black, white, red, green; $7.95, and a coupon. Kays-Newport, Newport, Rhode Island.



designs by CARL SIDNEY
for MARJORIE CASTLE inc.
Custom Made
15 EAST 53 STREET, NEW YORK 21



BENSCHNEIDER

Smart gold ear clips and brooch ensemble, set with diamonds and Oriental sapphires, • $727.50 federal tax included

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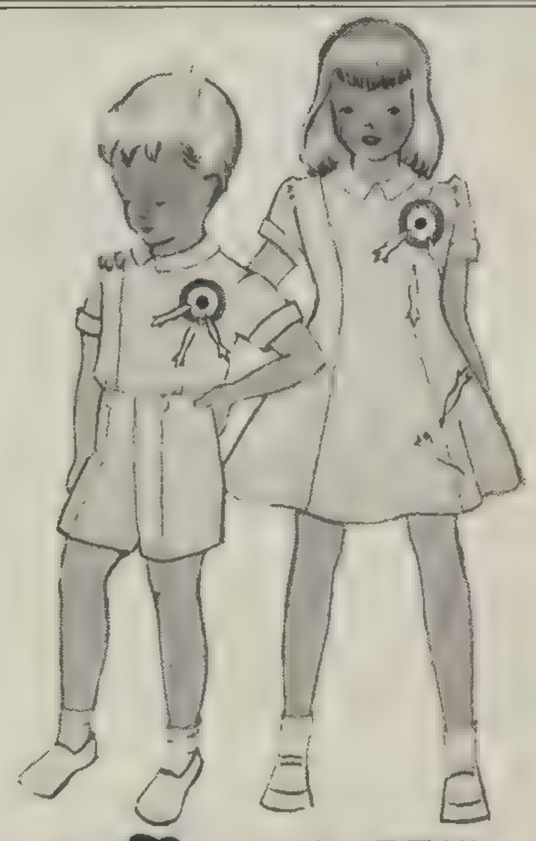
CREATOR OF FINE JEWELRY
COLORADO SPRINGS : DENVER

hats
Laddie Northridge
1 WEST 57 TH ST.
perfumes



"DARTS"
Dress $29.50
Suit 25.00

Toby CHILDREN'S CLOTHES, Inc.
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Hair shaping
to type—enjoy the beauty and comfort of my famous "tapering haircut" individualized for long or short hair—excellent for those on the go—whose hair looks scraggly and cannot keep a wave.

by GURO
Specialist in corrective hair problems, tinting, permanents and hair styling.

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love to live in
Peg Newton's
Classic
Tubbables

fine, washable rayon . . . bowknots in white on copen, green, navy. LOOK at the size range: 14 to 40. $16.75

Please tell me second-color-choice, if you mail-order. And out-of-towners, clip this ad, for your next New York trip.

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STYLE ... AND A TOUCH OF GENIUS

"Runaround" pump

10.95

★ town or country, the ideal summer choice for active feet, this trim, comfortable step-in pump in the famous "Runaround" family. White Bucko.
Coupon required.

J&J Slater
JOHN SLATER, *Pres.*
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Silver
MOUNTED
Combs

For a Lady's Hair

And she may choose either the chaste silver bar or the delicate Teardrop Rosette design to light up her tresses dark or fair.

Either design tax-paid and postpaid $5 the pair

Mention color preferred in comb: Natural, Black, Brown or Amber. Size about 3½-4 in. Genuine silver, of course, about 900 fine.

The OLD MEXICO SHOP
SANTA FE, NEW MEXICO

This exquisitely beautiful Wedgwood pattern is a perfect gift for the bride. Raised lavender grape border on soft cream ground. 20-piece Starter Set of 4 dinner plates, 4 dessert plates, 4 bread and butters and 4 tea cups and saucers $56.00.

Finest American Crystal in hand-cut mitre exclusive with Plummer. Open stock. Goblets, doz. $30.00.

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Please send me free Gift Catalogue.
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PICNIC TABLE

$5.50 Complete

The all-around outdoor accessory. Opens and closes like a book. Easy to carry. Washable Masonite top—attractive walnut finish. Braided cord handle. Size open: 16" x 34" x 11" high.

SCULLY & SCULLY, INC.

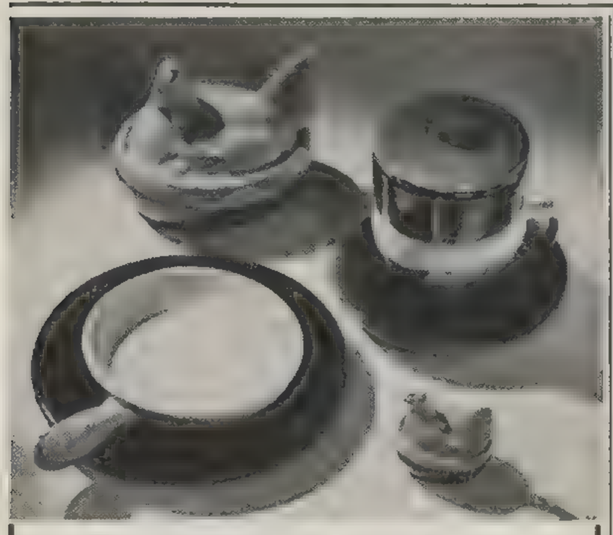
"The Smart Gift Shop of New York"

506 Park Ave. (at 60th St.) New York 22, N. Y.

Shop

Magic (of a nice, practical sort) is behind the workings of these tidy box-bags. Somehow, by just pulling the top tabs, the bag opens up—with the same automatic wonder of a man's opera hat. In bright rayon taffeta (unlike a man's opera hat) or black or navy-blue faille; $5 plus tax. Add twenty cents for postage. Ethel Stiffson, 461 Park Avenue.

The Clothes Horse is a shoppie in the Fifties, run by two bright girls, name of Dessau and Lee, who (1) buy and stock good things from good, middle-of-the-road priced designers like Clare McCardell, Joset Walker, Bernice Holloway, et cetera. (2) make a specialty of good little blouses at $10.95. (3) do wonderful, custom-made gloves for about $8.95. And (4) keep everything under $69.95, and some things (as in the case of several cottons) as low as $12.95. The shop itself is enchanting—a re-modelled brownstone affair with lots of sunlight that should help you in your colour-choices. 64 East Fifty-sixth Street.



TOP O' THE MORNING!

Any bride will find that breakfast is her favorite meal with this gay pottery set. Be sure to order it in duplicate unless you have a bachelor on your list. Coffee drips in the cup, the skillet cooks the eggs and goes to the table, the big hen keeps cereal hot and the little one holds jam. **5-piece set in brown and yellow, $6 postpaid, or 2 sets $11.**

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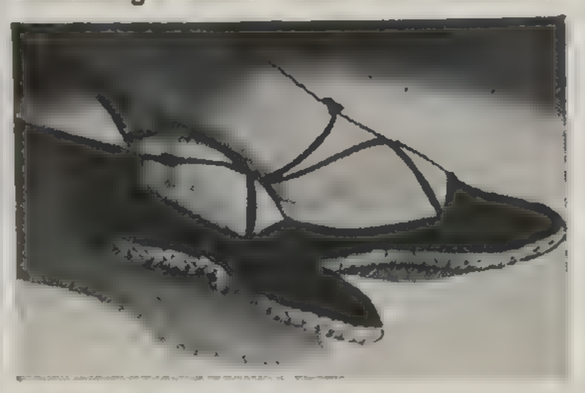

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Mexican *Hand-Made* Play Shoes—Unrationed

Ideal lazy-loungers for that peaceful day around the house. Perfect with slacks, stylishly comfortable at the beach or mountains. Hand-woven fibre soles in vivid colors—with sturdy cotton uppers and laces. Available: white with Mexican pink sole; blue with yellow sole.

$2.50 (When ordering, send shoe size and outline of foot—specify colors)

Postpaid and Insured. Sorry, no C.O.D.'s

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Crown Staffordshire bone china, hand painted daisies on Peach, Turquoise, Green or Yellow with china flower knobs $59.50

Service for 2 (not shown) 79.50

Staffordshire Flowers, roses, pansies, tulips, 3½" 15.00

Folding Bed Tray, pastel colors 6.50

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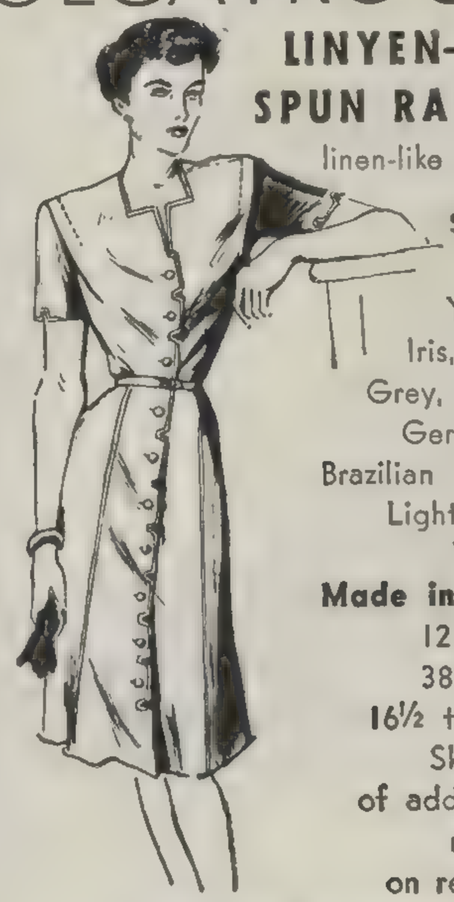

LINYEN—A SPUN RAYON

linen-like fabric

$12.75

Yellow, Iris, Rose, Grey, Aqua, Geranium, Brazilian Brown, Light Blue, White.

Made in sizes
12 to 20
38 to 44
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Sketches of additional models on request.

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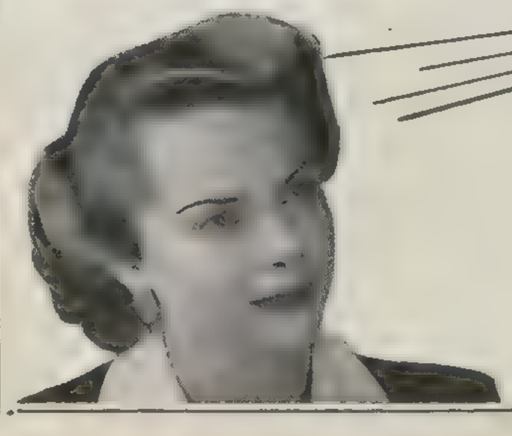


UNDER THE SCRUTINIZING EYE OF PERMANENT WAVE EXPERT

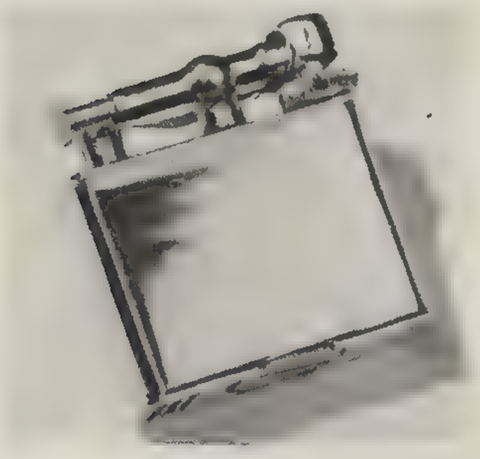
Albert of Fifth Avenue HAIR STYLIST

607 Fifth Ave., N. Y. • PLaza 3-8903

Hound

Ah—Beauty!

Keep a Cool Head in a light little hat that's woven of straw —and pure air. It's butter yellow with a turned-back cuff in front, and a clump of roses and cornflowers that just brush your brow. You can wear it high and show your hair, or tug it down and hide everything but your face. $18.50. From Helene Adams, 21 East Fifty-fifth Street, N. Y. C. 22.



BAKER

Where There's Smoke, there's very likely a cigarette lighter. Since the match shortage set in, lighters have been blossoming out...this one, we like. It's a heavy, handsome thing, a little larger than most, and we like *that* about it too; $15 plus tax. Abercrombie and Fitch, Madison Ave. and 45th.

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We will be ready to provide our American customers with English Bone China Dinnerware. Old favorites and many new patterns will be available . . . .

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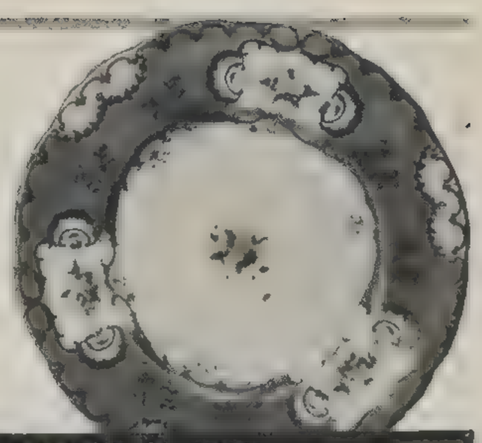

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Unusual and charming, the perfect solution to any gift problem—Model of an old lap desk, with slant top of red leather tooled in gold—Spaces at back for kitchen matches or tiny vases, vases included

$8.50 postpaid

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The glorious, singing colors of hand-loomed Guatemalan cotton for a handsome and rich-looking weskit. Perfect for town and country. Multi-colored design on navy, yellow or red, sizes 10-18. $17.50

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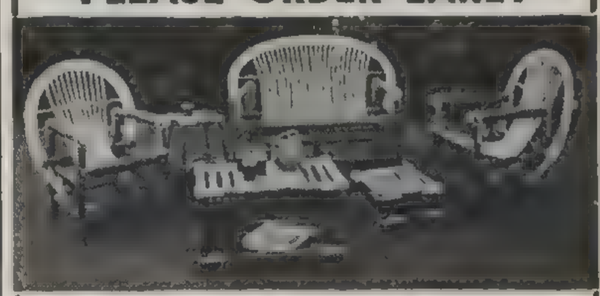

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This different outdoor furniture is ideal for porch and terrace or a spreading lawn. Great, too, for summer camps and cottages. Built of Southern cypress for the out of doors. No fear of showers. Comfortable, durable and graceful with natural cypress two colorings. Now—dowel inset with pegged joints fastened with split cypress bands. Each piece is thoroughly treated with a clear toxic and water repellent. We have enthusiastic endorsements from Country Clubs, Adirondack camps and northern estates. Send your check, say where to ship—and we'll have a set packed and off to you when you say.

6 PIECES — 2 chairs, settee, coffee table, side table, footstool — $28.90

3 PIECES — 2 chairs and settee — $20.75

Freight Prepaid in U. S. A.
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Large Pin $10.00 Smaller Pin $8.75
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Gold plated sterling silver with rhinestones set in body and wings. Wear large and small together. Illustration ½ actual size. Add 20% Fed. tax.

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These cork coasters are personalized with your monogram in natural cork on a background of green, blue or brown. They are waterproof, will save your linen as well as cut your laundry bills. Underline initial of last name. A splendid gift idea! **$3.50 a dozen,** plus 15c postage.

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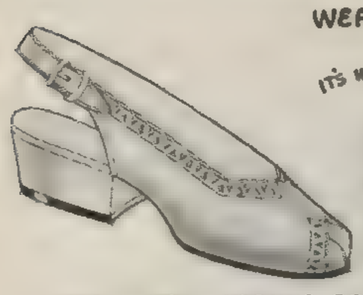
With your print dresses...

WEAR **FROLIC**



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EXTRA CHARM IN WHITE SUEDE.... BLACK PLASTIC PATENT (IT WON'T CRACK)... ALSO BLACK OR BLUE CALF.

VERY HIGH, MEDIUM OR FLAT HEELS!

SHOECRAFT
603 FIFTH AVE. • NEW YORK 17
All sizes 2½ to 12 • AAAAA to C
8½ 9 9½ 10 10½ 11 11½ 12 add $1
Mail orders filled • Booklet V • Charges
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How lovely! A yellow jonquil or pink orchid hand-decorated on clear glasses. Generous 18 oz. size. Sure to add a note of gaiety to that ice-cold thirst quencher. Fill them with an ade, a julep. Doz. $15

Bird design in pink or yellow, Doz. $15. In white, Doz. $9

Sweden House
12 WEST 50TH STREET • NEW YORK 20

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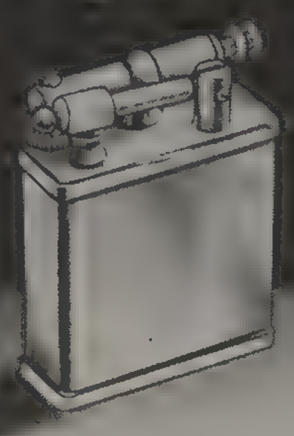

A real beauty of a cigarette lighter that's silver-plated and very handsome. Handy, too, you'll secretly love its convenience every time you reach for it. $3.25 plus 65¢ Federal Tax.....$3.90

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Basque Berets
(Boinas)

Soft felt, Lined and Sweat Band

White, Red, Brown, Navy Blue and Black. Specify head size and color.
$2.95 Postpaid

One of these inimitable Basque Berets is a must for every woman and can be worn at many jaunty angles to suit any mood.

Espadrilles
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Hand Made in Mexico
Genuine Basque Rope Soled

Play Shoes with White, Red, Yellow, Blue, Brown or Black Tops. Not Rationed. Specify color of top desired, size of shoe, and send tracing of foot.
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MIRROR MAGIC
To Sparkle On Your Lapel

Mirrored ice cube lapel pin, frosted with one smart initial and softly framed in velvety suede. Comes in luscious jeweltone colors. Mirror is exquisitely tinted to harmonize.

A charming note for your Spring outfit! Only $2.49 plus 20% Fed. Tax. Just send cash, check or money order with *color preference and initial desired.*

Quick Delivery: Shell Pink Suede with Pink Mirror; Jet Black Suede with Crystal White Mirror.

Month Min. Del.: Aqua Suede with Aqua Mirror; Gold Suede with Gold Mirror; Cherry Red Suede with Crystal White Mirror; and Kelly Green Suede with Crystal White Mirror.

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Legs and What To Do About Them. What with bathing-suits baring your legs, and thong sandals baring your feet, we bring you Marguerite Benson—one of the really great authorities on leg- and foot-problems. Miss Benson is a severe taskmistress but she gets results (and legs, as you may know, are *the* most-trying reducing problem). Her three-point course is designed to normalize you from the thighs down: it consists of massage, oxygen foot-baths, and "nastics." The latter is a form of exercise, and has to do with the contraction of certain muscles—which should change the shape of the muscles, hence legs. Ten treatments; $50, up. (Up if your problem is extreme.) 330 W. 72nd Street; the hours are 11–7:30 if the address throws you.

Hand-out. The tray is a tray, all right, but its surface is eight coasters that come with the tray (and the drinks). Of walnut with a pickled finish, pseudo-bamboo borders. The whole business is $10. You add fifty cents for postage. Sally Plunkett, 640 Madison Avenue, New York City 22.

BAKER

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PIN BOX • STAMP BOX
"PATCH" BOX
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DON'T throw away precious stockings because of runs or snags. (Our experts can repair them.) We give new life to Nylon, Silk, Rayon: 20c first short drop thread, 10c each additional one. Snags 5c an inch. Simply wash stockings and mail to us with name and address. They will be returned C.O.D.

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hair goods

Hound

Ah—Beauty!

For a Change. Next best thing to a drop in temperature is, we think, a change into a clean, cotton blouse and skirt. These are from Mexico, but they don't elaborate on quaintness—they're urbane enough for city-nights-at-home. Black skirt, lace insets; $10.65. White blouse—practically *all* cotton lace. $8.85. Old Mexico Shop, Santa Fe, N. M.

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Southwestern Brands by Goldwaters 6.95

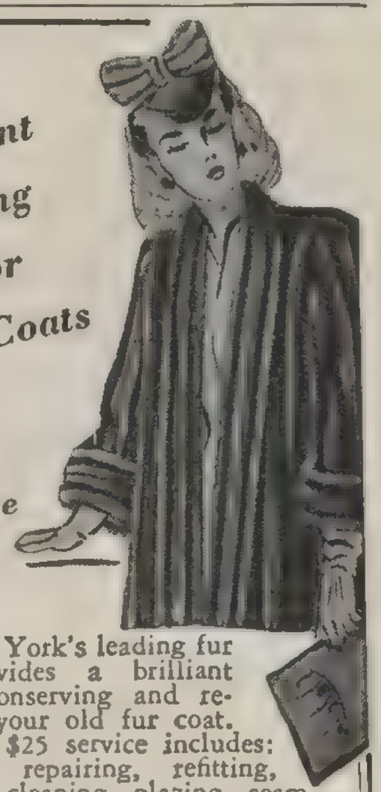
East meets West when Goldwaters adds famous Arizona cattle brands to a smart, luxuriously comfortable, wear-anywhere wedgie by Joyce. Soft natural elk with luggage tan brands. Sizes 3 to 10—slender, narrow, medium. (Please give regular shoe size.)

Mail Orders Filled Promptly

Include current ration stamp and 20c for postage

Goldwaters

PHOENIX, ARIZONA



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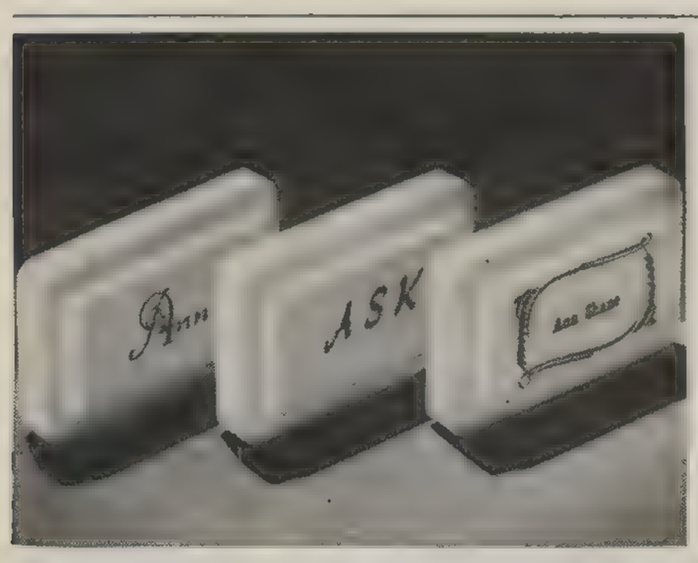

Yes—Monogrammed Soap!

THE DESIGN LASTS

Flower scented pastel soap—your name or initials last as long as the cake itself! Select yellow with lemon verbena scent, peach with jasmine, green with pine, white with jasmine or lavender. 6 cakes $3; a dozen $5. Add 25¢ for mailing cost. Sorry, no c.o.d.'s.

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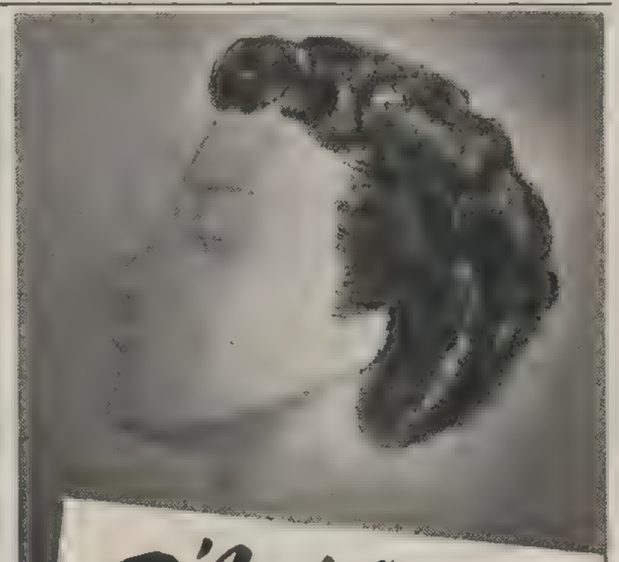

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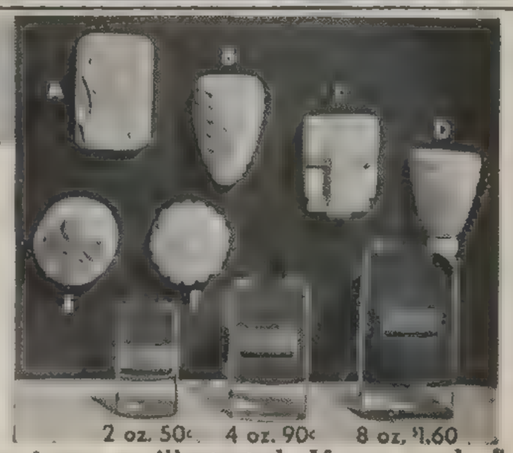

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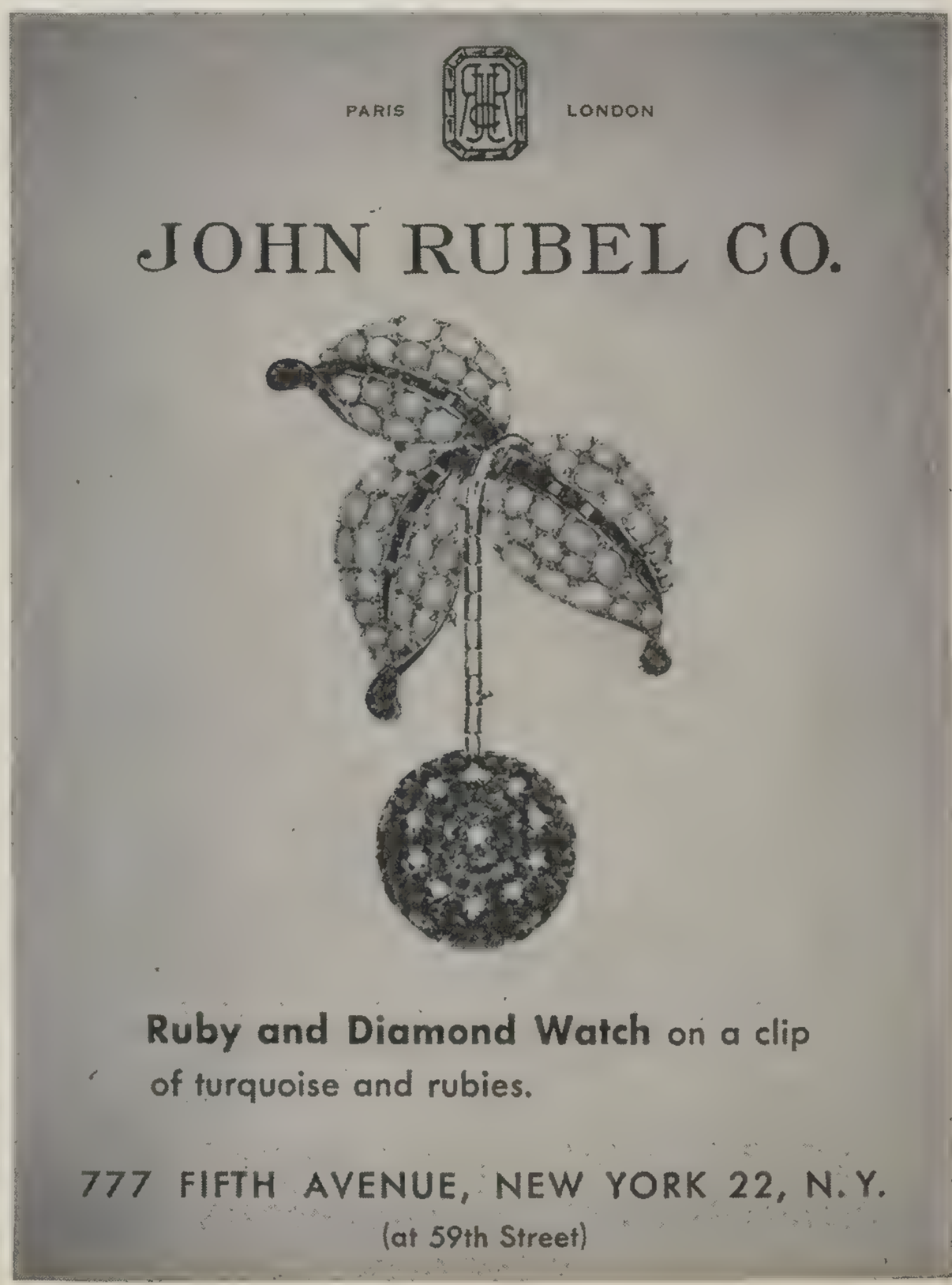
Shop

Everything *Is* Something—authentically romantic or authentically valuable—at Mitzi's Curio Shop, a wedge of a place at 21½ E. 48th Street. Here is odd silver, Meissen things, French overlay glass, rare jewellery: antique stuff, from pearls to charming (and deceptive) paste. Mitzi's pet treasure is a pair of heavy amethyst cuff-links set in disks of gold and carved with the profile and initials of their original owner, Wild Bill Cody. What killed us, though, was an antique baby-rattle: a sprawling branch of coral hung with tiny gold bells, a gold whistle, and solemn, complicated gadgets (heavy enough to be absolutely lethal if used as intended, but fine to *look* at). Mitzi has a complex about Values—so she'll help *you* to learn china and silver markings.

Everything Works on this gold charm bracelet by R. M. Jordan. The lawn mower mows, the wagon wheels wheel; but what's most impressive is this: the gold *is* gold—10-carat, and at a price that's infantile. Chain; $2.95 plus tax. Charms; $2.95-$4.95 plus tax. Richter's, 589 Fifth Avenue, N. Y. C. 17.

BAKER



Hound

Ah—Beauty!

FRANCES MCLAUGHLIN

"The Mannequin" is a charming, just-born shop (at 791 Lexington Avenue), the baby of some fashion models who really know clothes. Example: this dress, a sort of one-and-a-half-piece affair with good, strong shoulders, a skirt that's connected in back, and wraps over in front. Of grey raw silk, sizes 8 to 18 (large portions, we find); $45.

BAKER

These Crocks weren't born yesterday (they're perennials). But we want to register them with you again, in case...because they are good, good, good. They'll keep chicken à la king warm, the makings of drinks cold. Trio plus frame; $11.50. Express collect, no C.O.D.'s. Chelton Shop, 106 E. 57th.

Shop Hound

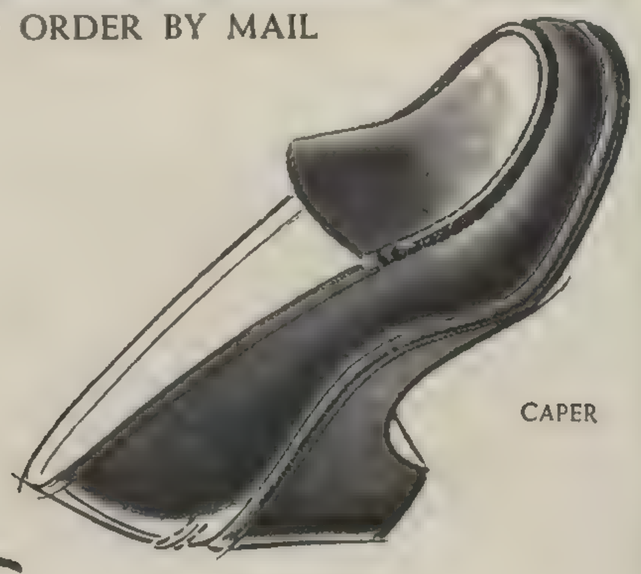
Ah—Beauty!

FRANCES MCLAUGHLIN

Guatemalan Cottons, by the cheerful, stout yard—from the shop of Renée Fields, at 46 West Fifty-seventh Street. Reading from top to bottom: multi-coloured candy-stripes on a white ground; muted tones on a rusty-orange ground; muted tones on a white ground; $3.50 a yard—about 36″ to the ditto.

Umbrellas for Everybody. We like the look of long-handled, antique umbrellas. The big, gold-headed, pearl-handled kind that covers you like a tent. Or the fantastically pretty, china-headed kind that is really a decorative accessory. Ferret about in your attic for these, and investigate the antique shops. Aladdin, for instance, at 1253 Third Avenue. Henrietta Newman of 668 Lexington Avenue. Then...Uncle Sam's Umbrella Shop at 110 W. 45th Street will do anything in the world of umbrellas for you. They'll put *your* antique handle on *their* long body; they'll wire up a "Lady's stick" for rain; they'll repair oldies.

IT'S SMART TO ORDER BY MAIL



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Germaine Monteil

vogue 119

incorporating Vanity Fair

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BLUMENFELD

COVER: *Cool, modern portrait of summer beauty under a sunshade. Calculated to make the Double-Chinned, the Puffy-Eyed dissatisfied. It's meant to say: "Look after your face. Your figure. Your skin. Your eyes. Your body is the vessel that holds YOU. Take care of it."*

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What's

A

B

C

D

BLUMENFELD

up in hair?

THIS season, the change in hair fashions is the most marked change in all of fashion. It's the look of your head which suddenly makes your new clothes look right; your old clothes look new. Beauty has a constantly shifting standard, which ignores the rigidity of our bone structure. The hair on our heads can do more than anything in fashion to make our faces and our bodies look of our period....The marked change in hair (and therefore in fashion) is due mostly to one fact: suddenly the age-old pursuit of the ringlet is over. Suddenly fluff, fuss, and featheriness are old head. And what emerges, also quite suddenly, is YOU. In capital letters. You—with your head sculptured, your face in a setting without distraction, your bones revealed in all their integrity....Now, too, the quality of hair interests you. Hair, polished and gleaming. Hair, shining and alive and brush-burnished....All of us who are over twenty owe a debt to the under-twenties, who have taught us, with their own beautifully-tended manes, that hair itself is as important as the style in which it is worn. And so now, new coiffures reveal in strict lines the health of hair....We rush to say that just because the frame of fluff is not around the fashion picture is no reason to suppose that hairdressing is out. Any good hairdresser knows that a curl is the easiest part of his job. What really evokes his artistry, skill and taste—is *line*. And what is that? Line is what makes your hair fit like a made-to-order hat; line is what enables you to brush it out and put it back just as it was; line is what makes the fashion of a coiffure, and makes it stay put until the next time it is shampooed....Now we know what line is. So all right—how do we get it? Well, sometimes that's hard. In the first place, many hairdressers are reactionaries about curls. But in the second place, many of their clients are, too. So the hairdresser and his client go on and on in their mournful little duet, singing the praises of fashion and line—but to an off-key accompaniment of shrill and meaningless curlicues....It is this split personality about hair-fashion and My-Hair which leads a woman into giving into her fashion-urge by spending a lot of money to have her hair "re-styled"—and then going right home and pushing it back into the same way she always wore it. This seems to satisfy some deep vernal and equinoctial urge for change, and at the same time maintains the status quo: even if it's not good....For some obscure reason, many of the same women who will rush to buy the newest clothes are the same women who resist new hair fashions when they go to the hairdresser. What is back of all this, psychologically, we are not prepared to say. But it is a fact and a deplorable one, we think. We hope *(Continued on the next page)*

IN THE FRAMES are (A) Hair scraped back from the brow and up from the neck, tied firmly in back with a narrow ribbon. By Paschkes. (B) Pulled-up hair is crowned with a heavy braid. By John Hall. (C) Leaving a centre-part in three directions, long hair is massed in coils. By Michel of Helena Rubinstein. (D) Pulled-back hair, bandaged with false-hair: Michel, Helena Rubinstein. (E) Swept-back, shortish hair: M. Louis.

F

G

you will look on the coiffures (on this page and throughout the book) not only as effective ways for models to wear their hair. But as effective ways for you to try to wear *your* hair....I-can't-wear-this and I-can't-wear-that, are a couple of phrases which keep women looking too long the same—while fashion has galloped past them....Approach your hairdressing salon in a spirit of pure experiment, for a change. There are all sorts of temporary expedients to this kind of experiment—which need not be the all-or-nothing sort. If you can't decide about letting your hair grow, for instance, wear a false hair-piece for a while, until you're sure. If you can't decide about cutting, wear it *set* short and turned up, until you know. If you can't decide about dyeing your hair, try temporary rinses, which colour the hair only until the next shampoo. And as a start for all this, we show you eight good reasons why it could be worth while. Each of these, you notice, has these points: the hair is raked back from the brow; the head is closely chiseled by drawn-straight hair; each could support an important hat.

IN THE FRAMES are (F) brushed-back hair, held with a false-braid: C. F. Jungst of the Madison. (G) Swept to one side, twisted and coiled. By Werner of Switzerland. (H) The hair is pinned flat under a wide braid: by Paschkes Hairdressers.

H

OPPOSITE: Straight out of the blue comes this blond head. It was a blue rinse which gave it this ashy, real-as-sterling look. Rusty-black hair becomes blue-black, via the same dip. Carrot-red hair becomes auburn. Fading, brown becomes lustrous. (Coiffure: Michel of Rubinstein.)

FOR A FRONT VIEW—TURN THE PAGE.

A BLUE RINSE MAKES ANY BLONDE SEEM ASH-BLONDE

BLUMENFELD

What's going on? Make-up

• Make-up is definitely not a static subject. It changes because of fashion-in-faces. Because of current costume colours. And because actresses and photographers' models develop new beauty techniques.

• If you are bored with the way you look, there are always new things to do about it. New products to experiment with. New experiments to try with your standard equipment. Here are the latest we know:

• If you use a light-toned lipstick (such as a pink or coral) don't play too much of an over-lapping game with the normal line of your lips. These colours are too light to make it convincing. If your mouth is thin, and you feel you must go over the natural boundary lines, use a pink stick darkened with blue; or a coral stick, darkened with red.

• Most mascaras have a different effect on the lashes if the brush is wet with skin-freshener instead of water. Makes the lashes more feathery.

• If your eyelashes are scant, here's a good trick: get some moustache wax—and brush it on as you would mascara. Gives a thick, spiky look to the lashes, which you may need.

• Do you have trouble applying cake-foundation and making it look smooth? Instead of using a sponge, try wetting your fingers, and using them to spread the foundation from cake to you. Smooth it into the fine little lines, with a light touch of your finger tips. And now see!

• Ever had a salt rub in a steam bath? Remember how smooth it makes your body feel? Well, try this in miniature—for your complexion. Put about a cupful of salt in the palms of your hands, and slightly moisten it. Then rub the damp salt all over the face and neck. Especially good for buffing down a flaky, roughened skin.

• Instead of drawing (as models do) an eyebrow pencil behind the lashes of the upper eyelid—try drawing a brush-line of bright-hued eyeshadow, in the same place. Good at night—to frame your eyes, brilliantly.

• Leg make-ups fall into two classes: opaque and transparent. Use the first if your legs are bumpy, the second if their complexion is good. And, when wearing leg make-up in the city, always choose a stocking colour.

• When you want to cover your whole finger-nail with lacquer—and have trouble outlining the circular base of the cuticle—drop a bead of lacquer on the nail, and push its roundness down until it fits the cuticle.

• Try putting your perfume on the hem of your skirt—when you move about, it leaves, everywhere you go, a flirting trace of you.

OPPOSITE: It's fun to think of make-up as a costume for your face. A costume it wears—and discards, according to the fashion. All right. So this season you wear a dark-tinted foundation and a powder to set its darkness. You use a coral lipstick, which is light-in-value for contrast, and has enough pink in it to flatter. Then you darken your brows, your lashes, your eyelids—with golden brown. (Wreath hat by Sally Victor. Earrings: Van Cleef & Arpels.)

A LIGHT CORAL LIPSTICK MAKES A TAN SEEM TANNER

BLUMENFELD

A

RAWLINGS

ALICIA MARKOVA

B

C

THE BARE GESTURE

Here it's made by Alicia Markova, ballerina-extraordinary of "Seven Lively Arts." It's a gesture that many American women will make through the summer, baring their arms, legs, shoulders, backs, midriffs—on the beach, on the terrace, around town after dinner. To make it gracefully, come to terms with your figure, your sun tan (see page 132). And understand how jewels can add to the bare look, playing their coolness against warm skin.

A. On Miss Markova's bare arm—an armful of gold caterpillar bracelets, coiled necklets, clasped with a jewel. John Rubel.
B. Miss Markova in a short, bare, rayon crêpe dinner-dress. Ben Reig design by Omar Kiam. $90. Lord & Taylor. Gold cuff, hairpins: Olga Tritt.
C. Markova's hand, with its deep, direct "Career Line." On her wrist—three flexible gilt-plastic bracelets designed by Nina Wolf. $25 each. Imperial cultured pearl bracelets. Bonwit Teller.
D. On Miss Markova's bare and beautiful ankle—a diamond-striped gold anklet. Van Cleef & Arpels.

D

COCKTAIL BARE-BACK (left and below). Very current version of the garden-party costume—beige halter-dress that bares its back to sun and breeze. Wear it bare-legged, with gold thong sandals, a floppy straw hat (by John-Frederics), gold bracelets banding your bare upper-arm. Celanese rayon jersey dress—Townley design. Sizes 10 to 16. Under $20. Altman; The Blum Store; I. Magnin. Gold kid Midtown belt. $11. Altman.

BEACH BARE-BACK (opposite). Beach dress in sharp blue and black check, with bare back and midriff. It's of Everfast cotton. Claire McCardell design. Sizes 10 to 16. $15. Lord & Taylor; Frost Bros.; Garfinckel's.

DAYTIME DÉCOLLETAGE – HOT WEATHER RESORT

RAWLINGS

RADIO REPORT:

FIRST FASHIONS: DATELINE MOSCOW: PRESS VOGUE MAGAZINE FROM DINA ALDRIDGE

IN MOSCOW THIS WEEK SOVIET RUSSIA HELD HER FIRST FASHION PARADE SINCE THE WAR. DESIGNERS FROM ALL OVER RUSSIA BROUGHT A TOTAL OF ELEVEN HUNDRED MODELS TO THE CAPITAL. THE IDEA OF THE PARADE WAS TO DETERMINE WHAT STYLES THE STATES WOULD MANUFACTURE ON A MASS SCALE. A WEEK'S ACTIVITY CULMINATED IN A MANNEQUIN PARADE AT WHICH THREE HUNDRED AND TWENTY-FIVE MODELS WERE SHOWN. THESE THREE HUNDRED ODD WERE CHOSEN TO COVER A FAIR VARIETY OF STYLES FROM ALL PARTS OF THE SOVIET UNION.

THE DOMINATING FACTORS IN JUDGING MODELS WERE ATTRACTIVENESS, USEFULNESS, AND THEIR POSSIBILITIES FOR MASS MANUFACTURE.

THE JUDGING COMMITTEE WAS HEADED BY ALEXANDRE RIBAKOV, VICE-COMMISSAR FOR LIGHT INDUSTRY, WHICH IS RESPONSIBLE FOR DRESS MANUFACTURE. OTHERS WERE DIRECTORS OF FACTORIES THAT WOULD MANUFACTURE THE MODELS, REPRESENTATIVES OF COMMERCIAL (STATE) STORES THAT WOULD SELL THE GOODS, TRADE UNION REPRESENTATIVES, PROFESSORS OF COSTUME HISTORY, A NUMBER OF LEADING ACTORS KNOWN FOR THEIR GOOD TASTE AND MADAME JEMTCHUJINA, MOLOTOV'S WIFE, WHO WAS PRESENT AS HEAD OF THE TEXTILE INDUSTRY.

THE MANNEQUIN PARADE WAS HELD FOR FIVE DAYS IN MOSCOW'S "HOUSE OF MODELS," CAPITAL'S LEADING DRESS-DESIGNING RETAIL STORE. DESIGNERS, JUDGES, DELEGATES AND GUESTS GATHERED UNDER A DOZEN SPOT AND "KLIEG" LIGHTS AND THE SHOW BEGAN ITS FIRST DAY WHEN VICE-COMMISSAR RIBAKOV ENTERED THE ROOM.

MOST OF THE MODELS SHOWN WERE SPRING AND SUMMER CLOTHES AND MOST WERE MADE OF COTTON MATERIALS. SOME WERE WOOL AND COTTON. THERE WERE ALSO A NUMBER OF SPRING COATS MADE OF WOOL AND ONE OR TWO WERE FUR TRIMMED. COATS WERE THE MOST ADVANCED IN STYLE AND CUT. THEY VARIED FROM UNBELTED SPORTS TO STRAIGHT-CUT, LOOSE TYPES.

THE BEST DRESSES WERE THE SIMPLE DESIGNS, THEY WERE EASY TO WEAR AND LOOKED VERY FRESH. A LOT OF TRIMMING WAS HAND EMBROIDERY EXCELLENTLY WORKED AND PERFECTLY FINISHED. I WAS SURPRISED TO SEE THIS EMBROIDERY ACCEPTED FOR MASS PRODUCTION.

FIRST RUSSIAN FASHIONS

Pictures and text radioed from Moscow
first report of a Soviet State Fashion Show
1100 models in a five-day fashion parade
300 chosen for mass manufacture

AMONG THE BEST DRESSES WERE A NUMBER OF TRADITIONAL RUSSIAN STYLES: SIMPLE ROUND NECKLINE; FULL SLEEVES; AMPLE GATHERINGS IN THE CORSAGE AND SKIRT; RUSSIAN EMBROIDERY. ALMOST ALL OF THESE WERE ACCEPTED BY THE JUDGES. THE FACT THAT MANNEQUINS PARADING THEM KNEW HOW TO WEAR THESE DRESSES PROBABLY ADDED SOMETHING TO THEIR SUCCESS. ONLY HALF DOZEN EVENING DRESSES WERE PARADED; OF THESE TWO WERE ACCEPTED BY THE JUDGES.

THE SHOW INCLUDED MEN'S AND CHILDREN'S CLOTHES ALSO SHOWN BY MANNEQUINS. CHILDREN'S CLOTHES SHOWED GOOD TASTE BUT WERE NOT PRACTICABLE. IN PARTICULAR, ONE OF WHITE PIQUE WITH EMBROIDERY AND PLEATS, VERY PRETTY BUT HOPELESS FOR SCHOOL AND JUDGES REJECTED IT FOR THIS REASON.

THE BUSINESS OF JUDGING WAS AS INTERESTING AS THE ACTUAL PARADE. ABOUT TEN OF THE THIRTY JUDGES WERE MEN. MANNEQUINS CAME OUT OF A VELVET-CURTAINED ENTRANCE, PARADED IN FRONT OF JUDGES, THEN MOUNTED A CIRCULAR DAIS AND COMPLETED A TURN AND WENT OUT. AS MANNEQUINS PARADED JUDGES EXCHANGED OPINIONS, MOSTLY VARIED AND REMARKS FLEW THICK AND HEAVY. RIBAKOV YOUNG AND PLEASANT, TALL AND RUSSIAN STOOD IN THE MIDDLE QUIETLY ASKING THOSE WHO ACCEPTED THE MODEL TO RAISE THEIR HANDS AND THEN THOSE WHO REJECTED IT. RECOUNTS WERE OFTEN NECESSARY BECAUSE OPINION HOVERED AROUND THE FIFTY FIFTY MARK.

ALL JUDGES WERE LAVISH WITH THEIR PRAISE AND CRITICISM. TWO OUTSTANDING JUDGES WERE MADAME JEMTCHUJINA AND REPRESENTATIVE OF THE STATE STORES NAMED ANATOLE BAKHTCHISSARAI. MADAME JEMTCHUJINA WOULD BECKON THE MANNEQUIN TO WHERE SHE WAS SITTING AND WOULD STRENGTHEN HER REMARKS BY POINTING WITH HER PENCIL TO DEFECTIVE CUT OR STYLE. BUT MADAME JEMTCHUJINA'S REMARKS WERE RECEIVED ON A PAR WITH OTHER JUDGES AND WERE OFTEN REJECTED.

BAKHTCHISSARAI WAS A DARK LITTLE MAN WITH A BANDAGED HEAD. HE HARDLY LET ONE MODEL PASS WITHOUT HAVING HIS SAY ABOUT IT. THE EDITRESS OF A RUSSIAN FASHION MAGAZINE SITTING NEAR ME SAID THAT HIS COLLEAGUES CLAIM THAT BAKHTCHISSARAI WORE A BANDAGE BECAUSE A DESIGNER HAD PUNISHED HIM FOR INTERFERING. HE ENJOYED THIS JOKE. HE WAS OBVIOUSLY VERY COMPETENT AND KNEW WHAT WOULD BE POPULAR OR UNPOPULAR.

MOST MANNEQUINS WERE GIRLS PICKED FROM VARIOUS STATIONS OF LIFE A FEW DAYS BEFORE THE SHOW. MY OWN MESSENGER ALEXANDRINA PODKOPAEVA WAS ONE OF THE MANNEQUINS. SHE HAD HEARD ABOUT THE PARADE, OFFERED HERSELF AS MODEL. THE MANNEQUINS WORE THE DRESSES AS MADE. NO DRESSES WERE ALTERED TO FIT.

THE MANNEQUINS INCLUDED MEDICAL STUDENTS, FACTORY WORKERS, FILM STUDIO WORKERS, AND ONE OR TWO PROFESSIONALS. THEY WENT TO THE "HOUSE OF MODELS" FOR FIVE DAYS BEFORE THE ACTUAL PARADE TO BE TAUGHT TURNING AND HOLDING UP THE ARMS AND GENERAL POISE AND GRACE. EACH MANNEQUIN RECEIVED FIFTY ROUBLES A REHEARSAL AND ONE HUNDRED AND FIFTY ROUBLES FOR EACH PARADE DAY. THE LATTER SUM WOULD BE ABOUT HALF A MONTH'S WAGES FOR MOST OF THE GIRLS.

AFTER THE PARADES WERE OVER I SPOKE WITH MADAME ANNA BLANKE ART DIRECTOR OF MOSCOW'S "HOUSE OF MODELS." SHE SAID THAT DESIGNERS BASED THEIR WORK ON TWO STYLES THE PRINCIPAL BEING AMERICAN. THEY FIND AMERICAN LINES MOST SUITABLE FOR RUSSIA'S PRESENT CONDITIONS. THEY ARE SIMPLE, DON'T REQUIRE TOO MUCH MATERIAL, AND ARE VERY ADAPTABLE TO THE RUSSIAN SILHOUETTE. THE SECOND STYLE IS TRADITIONAL RUSSIAN. SOME OF THE MODELS WERE DESIGNED ON PURE AMERICAN OR PURE RUSSIAN LINES, OTHERS COMBINED THE TWO.

FRENCH STYLES, SHE SAID, WERE NOT VERY SUITABLE BECAUSE THEY COULD NEITHER ADAPT THEM TO SUIT THE RUSSIAN FIGURE NOR BRING THEM WITHIN MATERIAL LIMITATIONS. BUT THEY ARE AT PRESENT EXPERIMENTING WITH THEM FOR INDIVIDUAL NEEDS. ENGLISH LINES WERE ALSO USED IN TAILORED SUITS.

SEVENTEEN DIFFERENT REPUBLICS, INCLUDING BALTIC AND CENTRAL ASIATIC STATES, PRESENTED MODELS. RIGA PRESENTED THE MOST STYLISH DESIGNS; THEY WERE PURE FRENCH COPIES, AND RIGA DID NOT WIN THE FIRST PLACE. RIBAKOV CLAIMED *(Continued on page 205)*

What's what about tanning? In our lexicon, the woman who does a slow burn is not being insulted—just insulated. Contrary to legend, skin is not "layers deep" and able, therefore, to regenerate itself like so many cut-back petunias. Science divides skin into two sections—the upper skin and the "true skin," below. Sandwiched between these is a basal layer which, if destroyed by sun, is unable to regenerate itself. Another shudder-making fact is this: a too-heavy siege of sun can permanently destroy the pigment formation of the skin which *could* mean that you might never be able to tan again. So there.

There is, actually, no such thing as a woman who doesn't burn. In order to tan, there must be a period—however brief—of actual burning. If you take the sun in small doses at first, say five or ten minutes a day; and if you screen your skin via protective preparations, you will pass through the burning period imperceptibly. In a costume that's mostly you, and only incidentally bathing-suit, you may *look* naked...but from the sun's point of view, you're as bandaged as a mummy (well), if you're covered with sun-lotion. You'll find considerable variety in these protective preparations: some are oilless, some are heavy oils and creams—but they all have this in common: they wash off and *must* be replaced after swimming. Salt water, without the old oil, afterwards, is a super-irritant and will aggravate a burn.

As for the initial exposé—you may want to warm up to it by taking a few quick turns under a sun lamp (ultra violet is the only kind that makes a tan). If your legs and arms are scaly, try rubbing them with a handful of moistened salt, then creaming, massaging (as you'd do your face), and finishing off with skin-lotion. Weathering *does* age the skin—constant irritation destroys the appendages that bring oil and water from your own, personal cosmetic-manufacturing system up to the surface of your skin. So oil, oil, oil—against making your skin a permanent desert.

Greek goddess bathing-suit, bare and flowing in marble folds—beautiful for all bodies this side celestial. It's a Tina Leser design of Celanese rayon jersey. Psyche-knot coiffure; muted pink nails, lips, to point up a tan.

SIZES 10 TO 16. $25. SAKS FIFTH AVENUE; L. S. AYRES; NEIMAN-MARCUS

RAWLINGS

COLLECTION OF MR. AND MRS. VLADIMIR GOLSCHMANN

HEAD OF A CLOWN, PERHAPS INSPIRED BY ROUAULT'S MYSTICAL FACE OPPOSITE

THE MUSEUM OF MODERN ART PRESENTS CURRENTLY A GREAT EXHIBITION OF THE WORK OF GEORGES ROUAULT,

ROUAULT

ONE OF THE EIGHT SURVIVING MASTERS OF POST-IMPRESSIONIST ART... MORE ON THE NEXT TWO PAGES

BLUMENFELD

ROUAULT ...Monk of Art

By Frank Crowninshield

For three weeks, now, New York has been witnessing a singular, not to say inexplicable, æsthetic manifestation. Every day, a thousand people have assailed the doors of the Museum of Modern Art and appraised there, with a mixture of admiration, incredulity, and awe, a hundred and forty canvases, water colours, etchings, and lithographs by Georges Rouault, a mystical, monk-like, and anomalous figure in contemporary art.

This exceptional, seventy-three-year-old French painter—his figure bent, his eyes pale, his head bald, his voice subdued, his face like that of a Christian martyr—remains, in company with Matisse, Bonnard, Picasso, Braque, Segonzac, Derain, and Dufy, one of the eight surviving masters of Post-Impressionism, the movement which, stemming from Cézanne, Seurat, Gauguin, and Van Gogh, went so far to revolutionize the art of painting throughout the world.

While the exhibition is certain to augment Rouault's fame, it is fair to point out that certain knowledgeable American collectors and dealers have, for some years past, acquired his works at figures twenty times higher than those asked at the Armory Show in New York, where, in 1913, his singularly original paintings were first to be seen in this country.

Museums, too, have been purchasing—and at constantly mounting prices—his spectral landscapes, mournful Pierrots, sinister judges, and even his pictures of the Passion and Crucifixion of the Saviour. What is more, painters in Europe have begun copying his technique and subject matter; books and pamphlets concerning him are in growing demand in the bookstores, while one of his illustrated works—*Le Cirque de l'Étoile Filante*—recently fetched $1725 at auction, the highest price ever paid for a modern art book. That the crowds at the Museum have absorbed Rouault's art with such evident willingness and affection seems, for more than one reason, a little beyond the bounds of probability.

I chose this *Woman with Hat and Necklace*, because it reveals Rouault's dramatic, and monumental quality as an etcher. He has done much to revolutionize the art of etching, though his technical methods would have amazed such masters as Rembrandt, Whistler, Forain, and Zorn. Actually, he employs any and every device to attain his overpowering effects—knives, rags, scrapers, razor blades, emery paper, brushes loaded with acid, even his fingers and thumbs.

The print was designed for a series called *Miserere et Guerre*, on which the artist worked fanatically for fifteen years. The proof shown above was sold at auction in New York for $650, the highest price paid for an etching by a now-living master. Proofs of thirty prints in this *Miserere* series are included in the exhibit at the Museum of Modern Art.

We should remember, for example, that Rouault is an eremite who has deliberately lived apart from the modern world; that his works, for more than thirty years, were thought audacities of an almost anarchic order; that his output as a painter has been but a twentieth of that of Renoir or Picasso; that he has dreaded and avoided every form of *réclame;* that he had reached fifty-three before a French museum bought one of his canvases; that the addresses of his atelier and apartment have always, save to a half dozen intimates, remained secrets of the most inviolable order; and, finally, that, during the greater part of his career, he was able to earn, for the support of his wife and four children, an income no whit greater than $1500 a year.

Critics, for want of more apposite labels, have called him a lyricist, an expressionist, an enamelist in paint, and a lineal descendant of Daumier. But Rouault, actually, fits into none of those modern categories, for so deeply are his roots in the middle ages, that he is a mediævalist rather than a modern at heart. He is, indeed, the only living painter allied in spirit to the builders of Gothic cathedrals, the cutters of Byzantine mosaics, or the designers and firers of twelfth century stained glass.

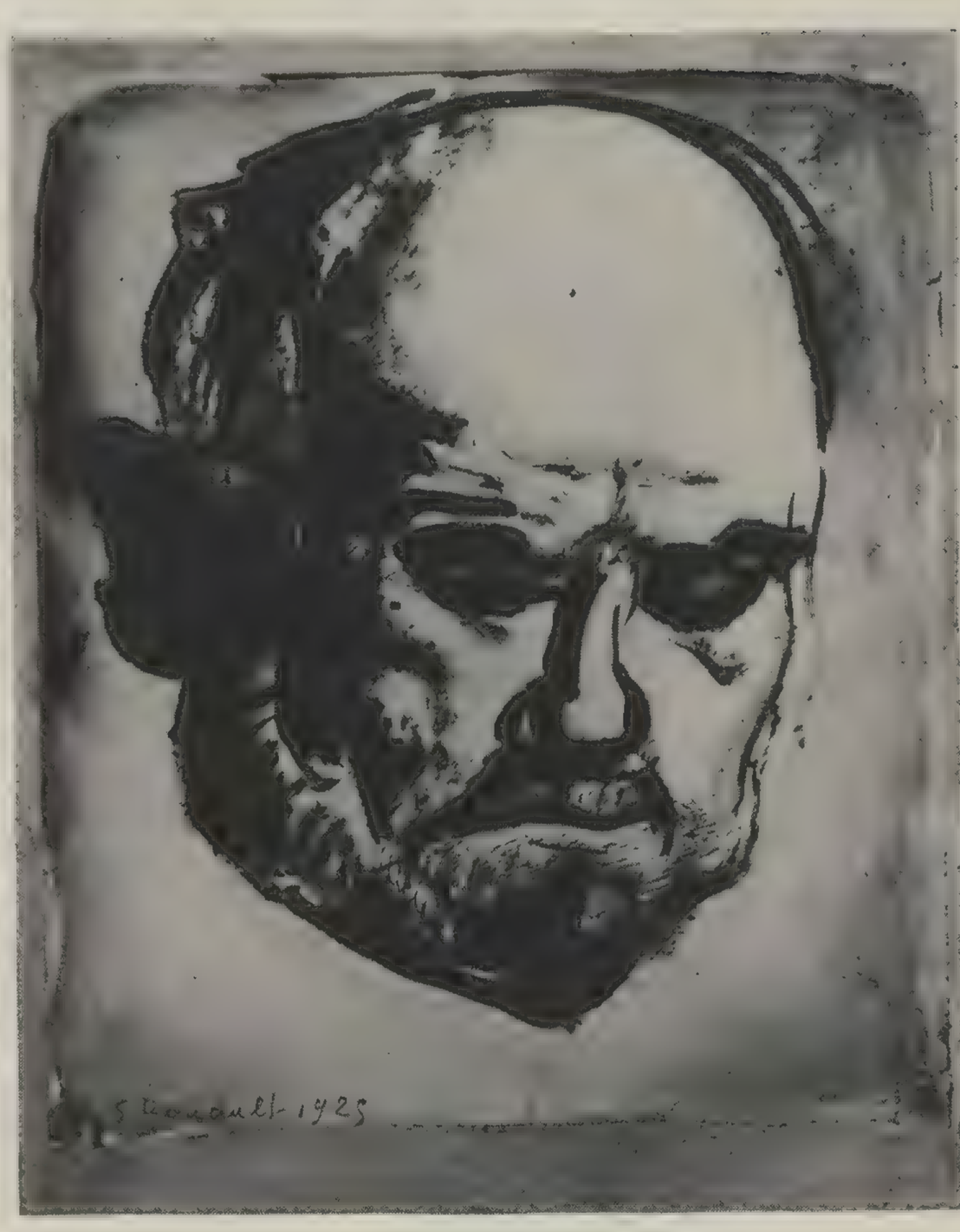
The evidences of interest among the crowds at the Museum could hardly be accounted for without remembering that Rouault is not only the most important but *(Continued on page 182)*

André Girard chose this sketch of Vollard because of his influence over Rouault

ANDRÉ GIRARD, *the well-known contemporary French painter, at one point in his career studied with Rouault, and still hears from the seventy-three-year-old master. Vollard, now dead, was a fabulous art dealer of Paris, who subsidized at various times such artists as Cézanne, Renoir, and Maillol. M. Girard wrote the following:*

"That's just like Vollard..." Throughout twenty years of conversation with Rouault, only rarely did he fail to say those words. For Vollard had played a subtle game, enclosing Rouault in a psychological prison, causing him, without a contract, to think of nothing but the paintings which would bring profit to the astute dealer.

For at least ten years, the great painter lunched every day at Vollard's, in order to talk over the publishing of that series of



de luxe books of which, after twenty years, only two of the projected ten were finished. To those famous luncheons, the dealer invited ministers of State, celebrated actresses, and painters, before whom Rouault could not possibly discuss publication details. After luncheon, in order to avoid discussions Vollard simply went to sleep.

Every night Rouault felt obliged to write long letters, full of poetry and philosophical ideas, to the man he had lunched with that very day. During a later law suit, more than a thousand of Rouault's letters were read. When Vollard complained that he received too many of those letters, Rouault showed, in a sale catalogue of autographs, one of his letters, valued at eighty francs. "See," Rouault said to Vollard, "I have made you rich by writing to you."

Jacques Maritain chose this lithograph because he thinks Rouault is the greatest modern religious painter

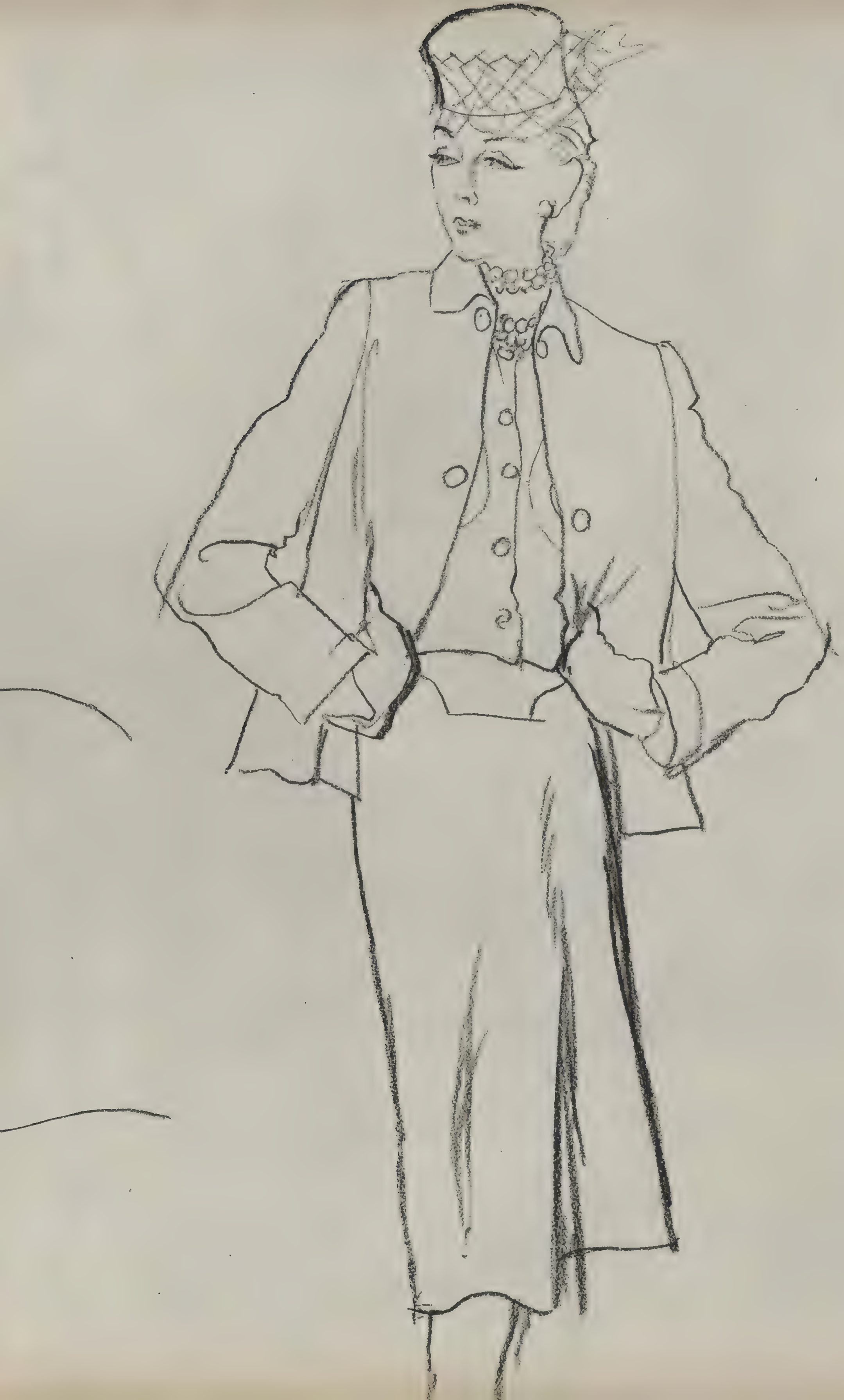
JACQUES MARITAIN, *the eminent Catholic philosopher and author, now the new French Ambassador to the Vatican, was the head of* L'Institut Catholique *in Paris, and has been lecturing in this country at Columbia, Princeton, and Chicago Universities. He is, incidentally, the grandson of the great French statesman, Jules Favre, who negotiated the peace after the War of 1870. M. Maritain wrote the following:*

A philosopher could study, in Rouault, the virtue of art in its purest state. As fervent as he was about his art, he never hurried to gain public recognition. He never did violence to his gifts. He let the sap rise, the fruit ripen.

He seized from reality, and made spring before our eyes, a certain refulgence which no one before him had discovered; these trollops and clowns, these monstrous and repulsive masses of flesh, caught in the precious transparency of the most complex matter—all this is the wound of Sin, the sadness of fallen nature—penetrated by a look without connivance and an art that does not yield. The pathos in such art has a profoundly religious significance. For the quality of a work does not depend on its subject but on its spirit. Ever faithful to his soul, and his God, Rouault has become the greatest religious painter of our time, and one of the greatest of all time.

As MAINBOCHER SEES IT

Mainbocher sees fashion as simple, easy, unpretentious. It has a low voice. Fits in. Does not sniff at last season. Yet it is completely contemporary. More than ever, it depends on proportion, detail, line. (Mainbocher's designing is so much a matter of skillful line it is nearly Spencerian.) His 1945 Spring clothes have certain watermarks that stamp them as "Mainbocher, Now": high, young necklines; short box jackets that hang free.
Right: White box jacket of heavy linen-weave silk. Beneath is a long black rayon crêpe skirt with white rayon crêpe blouse, gilt sequin embroidery, sequin hip-pockets.
Far Right: Sand box jacket of wool gabardine; high-throated rayon crêpe blouse to match. Black gabardine skirt.



ALSACE: "NUNS LOOKING FOR THEIR PADRE, WHOM THEY HAD SEEN GOING TOWARD THE CHURCH.
THEY CLAWED AMONG THE RUINS, HAD TO BE TAKEN OUT AS THE WHOLE PLACE WAS GOING TO CAVE IN.
THEY PULLED THEMSELVES TOGETHER, WALKED THROUGH THE HORRID FIELDS, RESCUING ACCOUCHING MOTHERS, AND OLD WOMEN PLUNGED INTO THE FREEZING DITCHES."

LEE MILLER

ALSACE

...out of the German Prison

Alsatian impressions: Strasbourg's ruins were appalling... across a destroyed bridge the German divisions jeered at the people, promising punishment for smiling in their absence.... Neufbrisach looks like a waffle from the air, but it is a fort, where the people—the town gone—lived in vast cave communities.... The beautiful mediæval houses lay in splinters all over the plains of Colmar....

The Alsatians asked us timidly: "You're going to stay, aren't you?" but they were afraid to pull down the menacing Nazi posters, to fly, perhaps in premature liberation, the Allied flags.

"NORTH AFRICAN SOLDIERS, READYING FOR A NIGHT ATTACK AT DUSK, WEAR THEIR BORROWED CAMOUFLAGE WITH AN ORIENTAL DIGNITY, THE STYLE OF MEDIÆVAL CRUSADERS..."

LEE MILLER

COLOGNE: "IN THE HORRIFYING GESTAPO PRISON COURTYARD, LIBERATED PRISONERS, PRAYING AT THE MASS GRAVE OF THEIR FELLOW PRISONERS WHO WERE STARVED TO DEATH OR WERE EXECUTED. SOMEONE MADE A CROSS OUT OF WASTE WOOD."

STEICHEN

FRANKLIN DELANO ROOSEVELT

1882–1945

THIRTY-FIRST PRESIDENT OF THE UNITED STATES OF AMERICA

IT WAS TO PREVENT FOREVER SUCH HUMAN SUFFERING AND DEBASEMENT THAT THIS MAN SPENT HIS HEART, HIS GREAT POWERS, AND, IN THE END, HIS LIFE.

A GREAT PRESIDENT IS DEAD. PEOPLE ALL OVER THE WORLD ARE IN GRIEF. THEY KNOW THAT FRANKLIN DELANO ROOSEVELT WAS A MAN OF INTERNATIONAL MIND AND HEART, THE GREATEST KIND OF AMERICAN. HE WORKED FOR THE COUNTRY AND "THE NET IS VICTORY." AROUND THE WORLD THE FLAGS OF FREEDOM ARE AT HALF STAFF, WITH OUR ARMIES IN GERMANY, WITH OUR MEN ON OKINAWA BY THE RIM OF JAPAN. NEVER HAVE THE NATIONS BEEN SO QUICKLY AND SO DEEPLY AWARE OF THE LOSS OF ONE MAN; FELT SO MOVINGLY THIS TRUTH IN FRANKLIN DELANO ROOSEVELT'S FOURTH INAUGURAL ADDRESS:

"WE HAVE LEARNED THAT WE CAN NOT LIVE ALONE, AT PEACE; THAT OUR OWN WELL-BEING IS DEPENDENT UPON THE WELL-BEING OF OTHER NATIONS FAR AWAY...

"WE HAVE LEARNED TO BE CITIZENS OF THE WORLD, MEMBERS OF THE HUMAN COMMUNITY."

GERMANY

...out of the German Prison

COLOGNE: "TWO GESTAPO PRISONERS. THE PRETTY GIRL SHELTERED ALLIED AIRMEN. SHE HAD BEEN TORTURED AND BEATEN, TO TELL WHERE SHE SENT THEM. HER LEG IS SWOLLEN, AND SHE LIMPS BADLY."

BY LEE MILLER

THERE is an eerie feeling in Germany...where no one speaks to Germans, and where the adrenalin, stimulated by hate, boils in the blood. Just about the time I began to feel sorry for people I went to a prison and came out wanting to hit the first German I saw. And a good pair of slaps they would be, too, with my own bare hands.

But when an old woman dropped her string bag, I automatically leaned down to pick it up. It hurt my stomach muscles to catch the gesture in mid-air, but it hurt my feelings more to realize I had forgotten for an instant what I had just seen a thousand feet away in a plague-ridden jail filled with people who couldn't be moved because of the brutalities of Germans. There was a mass grave dug by the prisoners in a long trench. The cadavers, long dead and stinking in the cells, were usually tossed in trenches. There was no food refuse; that was the diet of the inmates.

The schizophrenic Germans have the audacity to ask the journalists, the only ones who can talk to them, to dine in their well-stocked cellars crammed with stolen goods and luxuries. I saw not one sign of malnutrition among the Germans, who have perfectly nourished bodies and fat-covered nerves. During the raids prisoners were doubly locked in, while the jailors went to shelters. None was rescued if buildings caught on fire. I mean our men. They all said they would have died if it were not for the Red Cross packages. Feebly they sent messages of gratitude *(Continued on page 197)*

COLOGNE'S GESTAPO PRISON, SYMBOL OF THE GERMAN ORDER IN GERMANY, IN ALL EUROPE. "THE BRUTALITIES OF THE GERMANS...THE COURTYARD'S MASS GRAVE... THE MALNUTRITION CASES, THE ONES THAT SWELLED, THE GREEN ONES, THE WHITE, THE PUTREFYING..." LEE MILLER

WHAT'S THE NEW LOOK

IT'S "HANCHÉ"—FULL-FIGURED, DEFINITELY HIPPY

Balenciaga's hip-swathed bolero suit

Even Piguet's smock-like chemisier has curves

Tailleur: belted-in, bell-hipped

The fashions on these six pages are reported as news of Paris life and are not on sale in America. No French models have been imported as yet. *For Collections report, see page 206.*

IN PARIS?

Bruyère's bloused-back coat with ample skirt

"Soft" dresses; full over stomach and hips

Extended tunic over Balenciaga's emphatic hips

CURVING CORSETS UNDERLINE THE NEW "HANCHÉ" LOOK

More Paris Fashions on following pages

PARIS COLLECTIONS

MARCEL ROCHAS

IN PARIS:

BALENCIAGA

PASCHKOFF

MARCEL ROCHAS

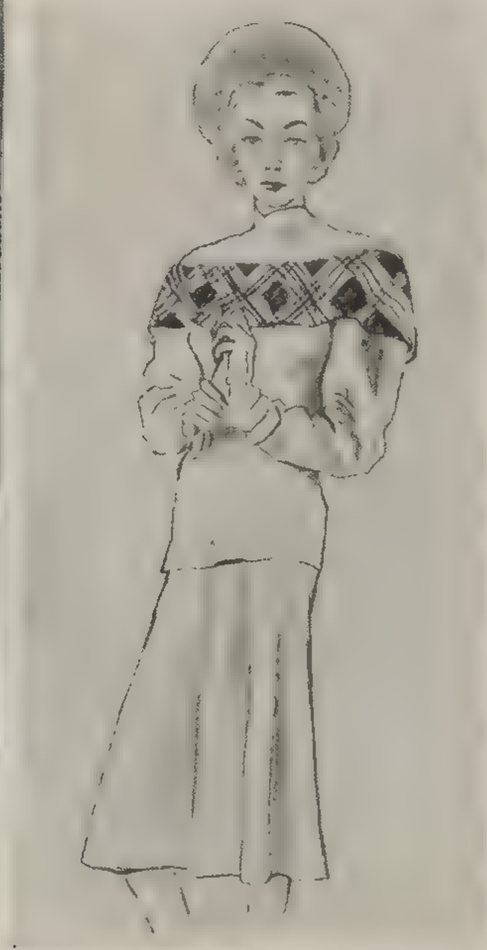
TIERS AND TUNICS

Marcel Rochas gives a high-necked navy-blue wool bodice, a skirt with ten wavy tiers. Balenciaga puts a printed tunic over a tight skirt, buttoned overskirt . . . three-tiered effect. Marcel Rochas puts a double-tiered peplum on a bright plaid jacket. Tight skirt.

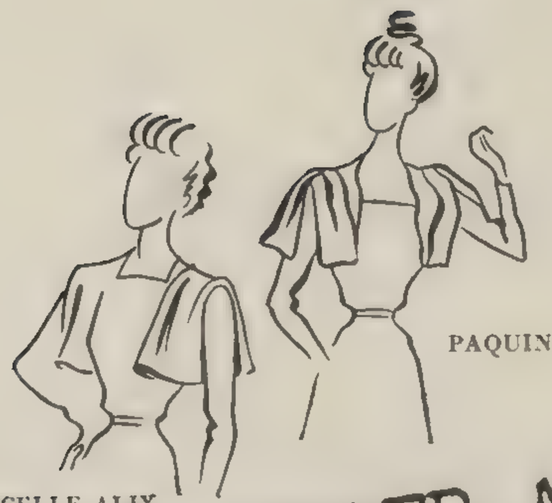
SCHIAPARELLI

LEE MILLER

PAQUIN



MAD CARPENTIER



PAQUIN

MARCELLE ALIX

SHOULDER AND SLEEVE INTEREST IN EVERY COLLECTION

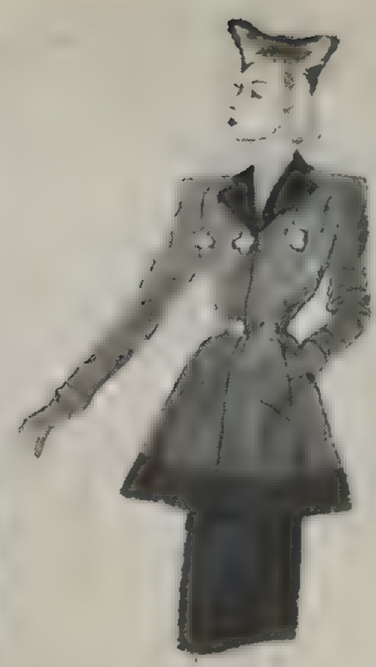
Marcelle Alix frames the armhole with drapery. Paquin loops bands into soft fouragères. Schiaparelli: print dress with arm-hole interest. Paquin: water-ripple print, fouragère armholes. Mad Carpentier yokes a black suit with plaid. Opposite: Lelong tapers kimono sleeves.

PASCHKOFF

Lelong's beige wool; deep armhole; black accents

PARIS COLLECTIONS

BALENCIAGA



MAGGY ROUFF

LEE MILLER

BALENCIAGA

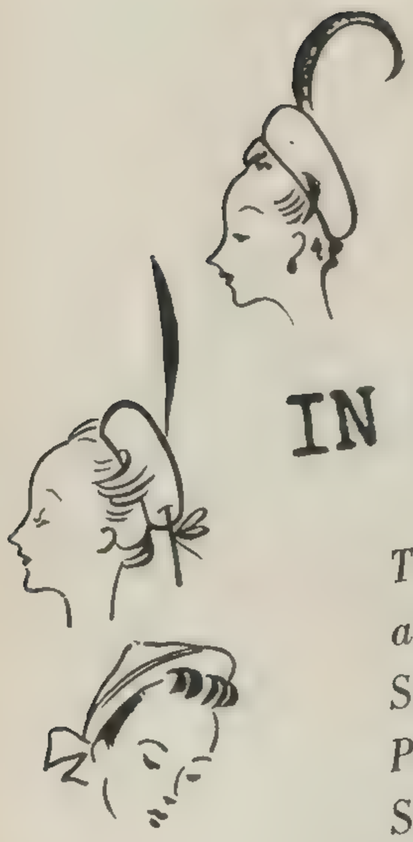
SCHIAPARELLI

PAQUIN

PEPLUMS AND TUNICS

IN PARIS:

MAD CARPENTIER



IN PARIS: HATS SHOW THE FOREHEAD

The way Parisians wear a breton, a bicorne, a tricorne...is back. (Some hats fit the nape of the neck.) Sketched left: Maud et Nano's Page Boy hat. Paquin's Page Boy hat with grey quill straight up. Schiaparelli's red back-of-the-head peaked hat. Paulette's scarlet felt beret on navy blue band. Talbot's azalea raffia straw pill-box, azalea veil. Schiaparelli's huge soft straw "Don Basilio" tricorne.

PAULETTE

TALBOT

Left to right: Paquin's pink wool peplum afternoon suit.
Schiaparelli's white rayon tunic, lapel pockets.
Balenciaga's pin-striped long-coat suit.
Maggy Rouff's black wool and faille afternoon peplum suit.
Balenciaga's mustard-yellow tweed, rounded hip-line.
Mad Carpentier's black taffeta peplum dinner suit.

ACCENT THE NIPPED-IN WAIST

SCHIAPARELLI

Designed in the weave

This is a case of first things first. Clothes that grew, naturally and logically, from an early-stages collaboration between fabric and dress designers. February 15 Vogue reported the trend in spring terms; here it is in summer *genera*—cottons, spun rayons, and the new 1-denier rayon, strongest and finest on record.
1. Star-checked gingham bolero suit—interchangeably urban or rural—designed by Adele Simpson. Sizes 10 to 16. $35; black spun rayon halter gilet, $12. Bergdorf Goodman; Himelhoch's.
2. Americana button-up classic in water-colour plaid chambray shirting. Troy Guild design, sizes 12 to 20. $20. Altman.
3. Wrap-skirted Roman stripe shirtwaist dress in 1-denier rayon. David Crystal design; sizes 12 to 20. $20. Jane Engel.
4. Two-piece dress in 1-denier rayon; clipped little waist, eased-up skirt. Adler and Adler design; sizes 10 to 16. $35. Milgrim.
5. Bold, fresh, gingham checks to go dining on summer evenings. Designed by Rose Barrack; sizes 10 to 16. $45. Altman.
6. Surplice-wrapped dress in zigzag plaid basketweave spun rayon. Troy Stix design; sizes 10 to 16. $50. Peck and Peck; I. Magnin.

1A. GALEY AND LORD'S STAR-CHECKED GINGHAM
2A. LONSDALE'S PLAID CHAMBRAY
3A. EVERFAST 1-DENIER RAYON
4A. UNIDURE CREASE-RESISTANT RAYON
5A. GALEY AND LORD'S CHECKED GINGHAM
6A. HOPE SKILLMAN'S PLAID SPUN RAYON

RAWLINGS

Lauren Bacall

Lauren Bacall, whose low-slung voice and intelligent bones shot her to stardom in "To Have and Have Not," will soon be seen in another motion picture with Humphrey Bogart, "The Big Sleep." *Above:* Miss Bacall wears chrome-yellow—wonderful with coral lipstick, sun-bronzed skin. This bare-midriff suit of Wesley Simpson's spun-rayon crash has a curt bolero, easy skirt, black rayon crêpe bra. B. H. Wragge design. Sizes 10 to 16. Jacket, skirt: $30. Bra: $9. Bonwit Teller; Marshall Field; Harzfeld's. Note the thong-sandals; leather belt; golden jewels by Cartier. *Opposite:* Miss Bacall wears a Greek-frieze summer dinner-dress —black, red, orange silk, tied off the shoulders, waisted with gold kid, worn with black jersey gloves. Arthur Falkenstein.

JOFFÉ

1 *REFLECTION FOR POSTURE:* CELESTE HOLM USES A WINDOW TO CHECK HER POSTURE—TO GET A VIEW OF HOW SHE LOOKS IN MOTION. IMPORTANT TO AN ACTRESS—AND YOU, TOO. YOU WILL FIND SOME GOOD RULES FOR POSTURE ON PAGE 170. BUT POSTURE IS ONLY PART RULE—THE REST IS REMEMBERING ABOUT IT *HARD* AND CHECKING UP ON YOURSELF CONSTANTLY. STATIC POSTURE CAN BE DECEITFULLY GOOD BECAUSE YOU ARE TRYING. CATCH YOURSELF UNAWARE!

Reflections

CELESTE HOLM OF "BLOOMER GIRL" PLAYS TO AN AUDIENCE OF MIRRORS—AND GETS CLOSE-UPS, LONG-SHOTS, MOVIES AND STILLS—OF BEAUTY

2 *REFLECTION FOR A PERFECT SKIN:* (MISS HOLM'S IS NOTABLY SO.) A MAGNIFYING MIRROR HELPS IMMEASURABLY TO FIND THE LITTLE FAULTS BEFORE THEY GET TO BE BIG ONES. THE NAKED EYE IS TOO LATE TO SEARCH OUT THE FINE LINES: THE AREAS WHERE THE PORES CLOG. (COMPLEXION DATA: PAGE 178.)

• TRAINA-NORELL DRESS: BONWIT TELLER: VANDERVOORT'S; JORDAN MARSH

3 *REFLECTION IN ANOTHER'S EYE:* AN IMAGE IN A SURFACE IS USUALLY A PHOTOGRAPHIC DOCUMENT. BUT THE IMAGE OF YOU, CAUGHT IN ANOTHER'S EYE, IS COLOURED, AS IS A PAINTING, WITH EMOTION AND BRAINS. BEAUTY IN THE EYE OF THE BEHOLDER IS A TRICKY AND SEPARATE THING. BUT WORTH DRESSING FOR, AND MAKING-UP TO.

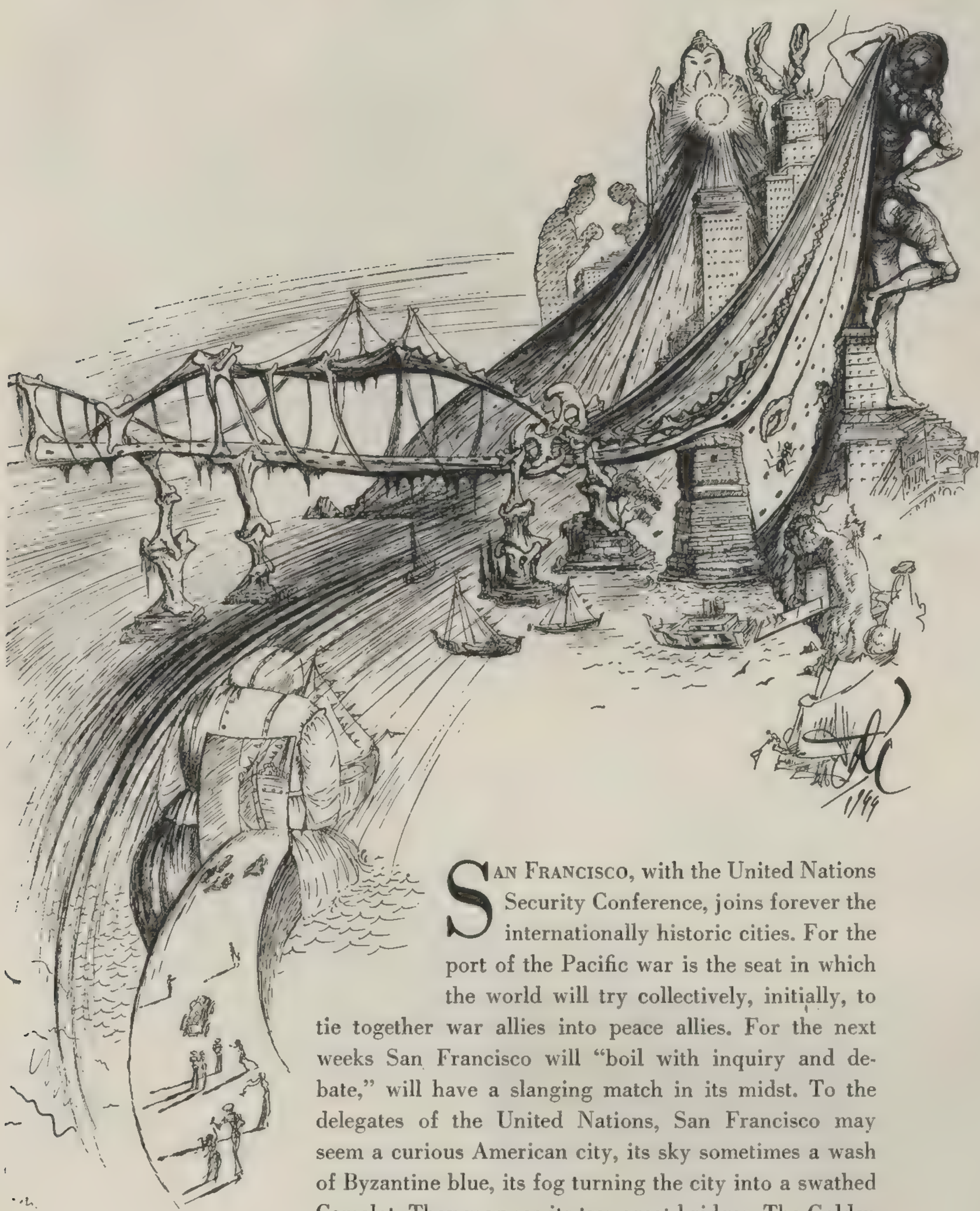
4 *REFLECTION FOR THREE YOUS:* A FLAT MIRROR SPEAKS WELL OF YOU ONLY IN FRONT OF YOUR FACE. A TRIPLE MIRROR IS REALLY YOUR CANDID FRIEND—AND IS APT TO RIP YOU UP THE BACK, OR KNOCK YOU SIDEWAYS. (REDUCING EXERCISES: PAGE 177, WHICH, BY THE WAY, MISS HOLM DOESN'T NEED.)

# of beauty

5 *REFLECTION FOR EXPRESSION:* THAT ORDERLY, COMPOSED FACE YOU SEE IN FRONT OF YOUR DRESSING-TABLE MIRROR, IS NOT THE SAME FACE THAT TALKS AND LAUGHS. TAKE (AS CELESTE HOLM DOES) A PEEK AT YOURSELF IN ACTION. (HERE AT THE BARBERRY ROOM.) GUARD AGAINST ALL FACIAL EXAGGERATIONS.

● TRAINA-NORELL DRESS: BONWIT TELLER; HUDSON'S; J. W. ROBINSON

SAN FRANCISCO



SAN FRANCISCO, with the United Nations Security Conference, joins forever the internationally historic cities. For the port of the Pacific war is the seat in which the world will try collectively, initially, to tie together war allies into peace allies. For the next weeks San Francisco will "boil with inquiry and debate," will have a slanging match in its midst. To the delegates of the United Nations, San Francisco may seem a curious American city, its sky sometimes a wash of Byzantine blue, its fog turning the city into a swathed Camelot. They may see its two great bridges, The Golden Gate and Oakland, as Salvador Dali saw them: "like a paleontologic, diplodoccus and rather Piranessi bridge; the suspensions like fishermen's nets, which the city, like a giant caryatid, supports on its back. The peak is the Chinese Phantom; the lobster claws symbolize a fisherman's port."

They will hear the eternally fascinating story of the Big Four—Hopkins, Stanford, Huntington and Crocker; they will see the quickening there of human spirit, the rich life that goes on in a city that has a certain antique dimness, a kind of old pickled pine look, a city that doesn't look its age for it is far younger than it seems, far younger than its stripings of conservatism, its delight in looking charming and old and settled. But the Bay is young, vital, alive, pushing, steaming, awash with ships and projects and plans for the post-war, with its eyes as always on the Orient.

MAYOR ROGER LAPHAM, of San Francisco, is a brain-storm, who was elected Mayor in a campaign in which he promised nothing but the same kind of honesty and service that he had given the customers of the American-Hawaiian Steamship Company, of which he had long been treasurer. San Francisco has since found that he has given them intelligent, progressive and business-like government, as well as a political figure who gives them free fun.

For Mayor Lapham has horse-sense, gambling sense and a sense of humour. He is a jolly-looking man of sixty-one with white hair and blue eyes, whose political enemies publicized the fact that he sat on the throne in the shipping world in a labour town; that he had inherited what they called a "fortune" as though they were accusing him of the "pox"; that he played bridge for staggering sums, once bidding three no-trump without looking at his hand; and that he had once played golf by candlelight in his bare feet to win a thousand-dollar bet. On the other hand, before he was Mayor, he debated the shipping employers' side at the Civic Auditorium in 1936 with Harry Bridges when Bridges was trying to gain union control of the longshoreman hiring halls. Lapham shuffled casually on stage to talk to an audience of labourites. By his honesty and sportsmanship, he won their respect as a courageous opponent. (The next day Bridges congratulated him.)

In the campaign later, Mayor Lapham showed his sincerity and his affection for San Francisco, winning the mayoralty in spite of the wise money. As Mayor, he comes straight to the point of problems, has no devious curves to his solutions. Someone said that Mayor LaGuardia and Mayor Lapham have two items in common: the most beautiful sense of clowning and a sense of good government.

...SEAT OF THE UNITED NATIONS CONFERENCE

Here begin four pages
on seven San Franciscans
all of whom make news in their fields
By Allene Talmey and Dorothea Walker

CRANE

MAYOR ROGER LAPHAM, SAN FRANCISCO'S OFFICIAL HOST TO THE DELEGATES

JOSEPH HENRY JACKSON, of the *San Francisco Chronicle,* is California's most powerful literary critic, a solid force whose recommendation can make a book enormously successful on the West Coast. Fortunately, Mr. Jackson's taste has a fine deckle edge. For all his internal force, he is externally frail, gentle, and rather like a mouse that has been sick; his hair is no-colour, his eyes no blue, but his voice has a low warmth.

Although he was born in New Jersey fifty-one years ago, he considers himself definitely a Californian, for he has lived there for the last twenty-six years. (Struthers Burt once called him "one of the outlying lighthouses.") Now he works in San Francisco, lives there with his wife and eighteen-year-old daughter, and has just finished his history of California. At one time editor-in-chief of the old *Sunset* Magazine, he also ran the well-known Bookman's Notebook on the air for eighteen years. He has written five books, and edited the absorbing anthology, *Continent's End,* a collection of California writing that exhibits the delicate balance of his sound literary judgment.

IMOGENE CUNNINGHAM

DR. HERBERT EVANS, who discovered Vitamin E, that magicking vitamin necessary in normal reproduction, is a breezy, jolly scientist with a God-given sense of humour. When he was asked where he worked, he answered in a prison known as the Life and Science Building of the University of California, that his cell is No. 4583, and that he is serving a life term.

Cell 4583 is one of the most famous laboratories in the world. There Dr. Evans made two more of his classic discoveries. In the pituitary gland he isolated the growth-promoting hormone that some day will enable masses of people to be taller, thereby apparently ruining the Napoleonic complex of some small men. The other of his great works is the isolation of a fluid from the adrenocorticotropic hormone, which, whenever it becomes marketable, will presumably immunize us from shock.

Dr. Evans, who is now sixty-three, was born in the little town of Modesto, near Sacramento, where his father was the family doctor. Every step of Dr. Evans' way has been a fight for research money; he once even got down on his knees to get such money. In his laboratory, watching two assistants operating on male and female mice to remove the pituitary glands, Dr. Evans is casual, understanding, and the possessor of that touch of greatness, seen only once or twice in anyone's lifetime.

DR. SIDNEY GARFIELD, originator and director of the Permanente Foundations Hospital, is a highly controversial, propulsive figure in group medicine. He runs the country's most famously successful non-profit plan to give prepaid, comprehensive medical care. His only patients, however, are the workers and their families of Henry Kaiser, who set up the foundation as a war health measure. For some fifty cents or so a week the workers can subscribe, and most do, to the Health Plan to prevent illnesses by getting attention immediately for minor ailments before they turn serious, to get full

IMOGENE CUNNINGHAM

care for major illnesses and operations with no limitation on the cost except in stated cases. (The Plan provides all kinds of diagnostic services, medicines, blood transfusions, X-ray, home care, and, among other matters, ambulances.)

Dr. Garfield has red curly hair, pale blue eyes and a shy manner. He looks fantastically young as he walks through the corridors of his Oakland Permanente Hospital, now a thing of beauty and efficiency. It has 450 beds, and eighty physicians who are specialists on full-time salaries ranging from forty-eight hundred dollars to fourteen thousand dollars, a notable figure, since in 1941 fifty percent of the doctors in this country were paid about thirty-nine hundred dollars a year. Someone said of the brilliant Dr. Garfield: "You will never find anywhere a more likable man."

DARIUS MILHAUD, the composer, one of the famous French Six in modern music, is as gigantic a figure musically as he is physically. A great waddling hulk of a man, with dark hair, and dark-circled eyes, he talks slowly, laboriously. Professor of composition at Mills College ever since he came to this country in 1940, Milhaud thoroughly enjoys teaching. The teaching mornings put him in the proper mood, he finds, for composing in the afternoon. He lives on Faculty Row with his wife and young son. "In this peaceful, lovely spot I

IMOGENE CUNNINGHAM

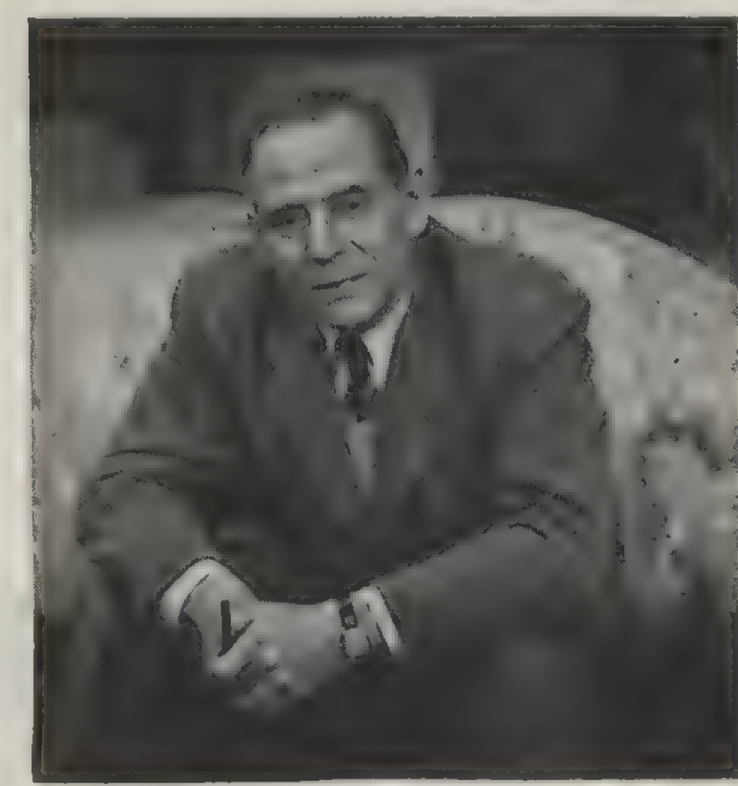
can work easily," he once said, looking right over the incredible chaos of his room and right out of the window. The notes on his manuscripts, however, are spinsterishly neat.

The latest works of this fifty-three-year-old composer, who was born at Aix-en-Provence, are his *Second Symphony,* commissioned by the Koussevitzky Foundation; his *Suite Française* with folk tunes of Normandy, Ile de France, Provence, and Alsace-Lorraine; and his opera, *Bolivar.* So concentrated on his work is this musical giant that a hostess once announced that to sit next to him at a dinner was like having for a partner a baked potato.

BALKIN

PIERRE MONTEUX, conductor of the San Francisco Symphony for the last ten years, is the most loved musical figure there. Small, with black eyes, black hair, a white drooping moustache, a French accent as thick as purée, he has a French wit. While he talks he drums with his fingers, because, Mrs. Monteux once said, he is playing a scherzo. In his sixty-nine years, he has conducted sixty-three orchestras, and is accused of being one of the greatest interpreters of modern music.

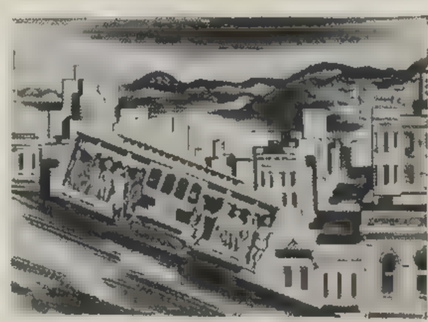
His protégé is Leon Fleisher, seventeen years old, who was brought to him six years ago. Monteux calls the boy "the greatest pianistic find in years."



IMOGENE CUNNINGHAM

DR. WALTER HEIL, head of the M. H. De Young Museum, is one of the great art authorities, with a dynamic pioneering job. Among the notable new treasures he has collected are the ten thousand boxes containing a magnificent Spanish twelfth century Cistercian monastery, given by W. R. Hearst, to be set up near the Museum after the war as a mediæval monument.

TRAVELOGUE AROUND S. F.



San Francisco is a Navy town. The streets in summer are a flowing white sea when the boys are in. Clustered together, knotted in a jam, they ride the cable-cars on the scarey sharp hills; those curious cars that are the unmistakable idiocrasy of the city. The Shore Patrol, like the morning fogs, are everywhere. But unseen to most of San Francisco are the wounded men in Dante Hospital where volunteer women of the city work. (This sketch by Erle Loran, one of the city's best artists, shows the Therapy room.) Chinatown is only a tiny patch of streets no longer visibly mysterious; to the sailors it is a disillusioned place. (Dong Kingman, the well-known Chinese-American painter, drew this accompanying sketch.)

"48 TEACUPS FOR THE EMBASSY"

Americans refuse to face the expensive facts of diplomatic life

"We can't have the entire delegation to tea—there are only forty-eight teacups," said the wife of the "Envoy Extraordinary" of the United States. How often has this been said in U. S. Legations and Embassies all over the world? "Blank would be the man for the post—but how about the financial end?"—how often has this been said in the inner offices of the greying and crenellated State Department building in Washington?

Both remarks illustrate one of the most curious phobias of our State Department, our Congress, and even of the American people themselves through most of our history: a refusal to recognize the facts of diplomatic life. And these are the facts: a great nation must be represented abroad by a man who is, first, an astute diplomat, trained or exceptionally gifted in international law, history, economics, and diplomatic procedure; by a man who, secondly, by training or innate character, can be relied upon to act with dignity, discretion, and a sense of proportion; and, finally, by a man who will be financially able to entertain other diplomats, chiefs of state, and important functionaries in the manner to which they have become accustomed.

This last requirement is the one that up to recent years the State Department and Congress refused to reckon with: innumerable times Congress has turned down appropriations for larger diplomatic salaries, and even made reductions as recently as 1933. More recently some progress has been made. The State Department has been more far-sighted and aware of its own responsibilities and Congress has become increasingly sympathetic. But Congress has a long way to go.

There's no use in saying, as some Congressmen seem to (under their breath, shutting their eyes against the blaze of the Soviet gold plate), that these people have no right to expect a good dinner, well-cooked and well-served, when they dine with the American Ambassador. "These people" do. Soviet, Brazilian, British, Cuban, Argentine, and Italian diplomats have conditioned them that way.

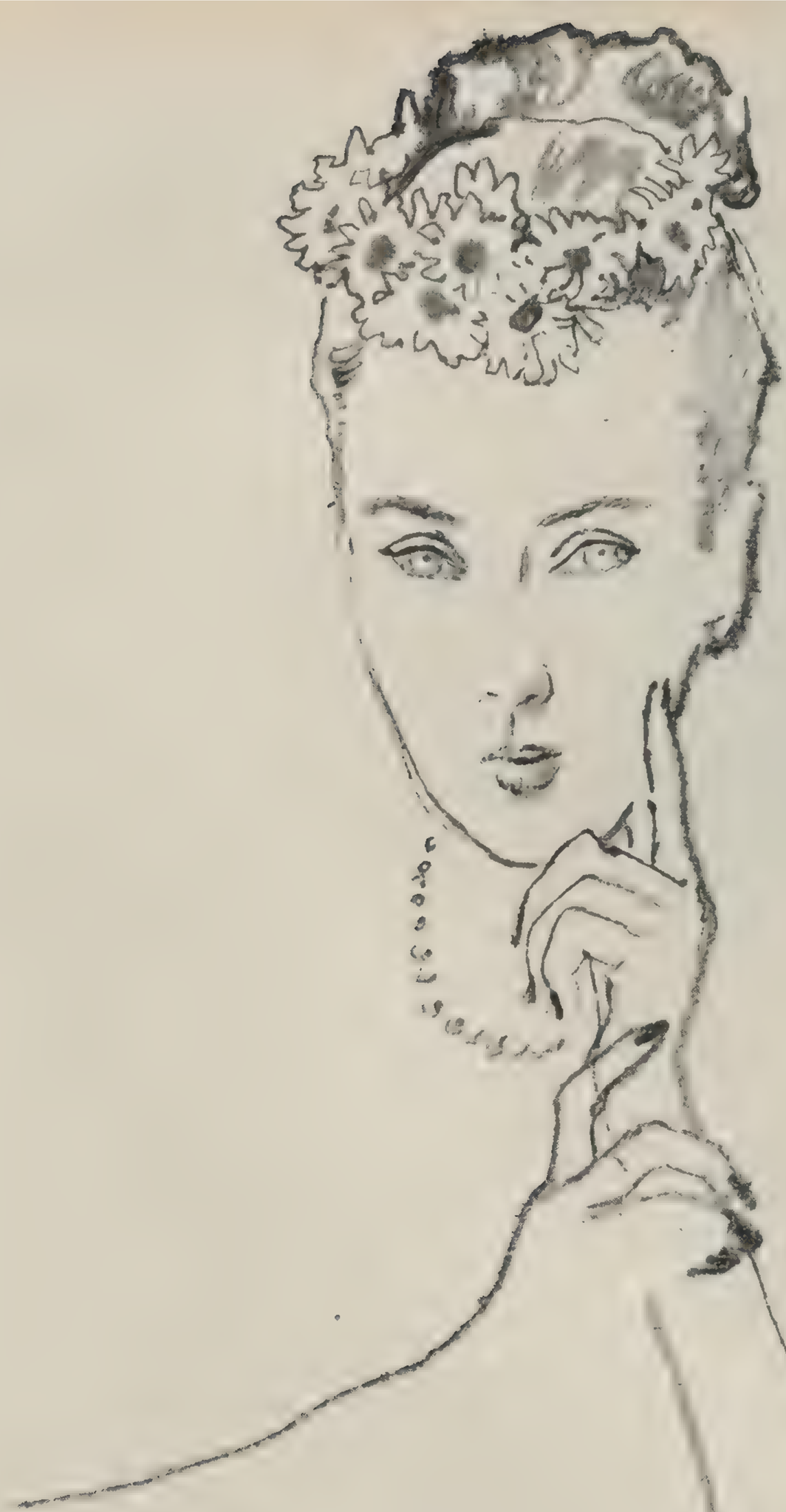
Nor is there any use in saying that diplomacy is, basically, only a matter of drawing up agreements and treaties, and that an office would really suffice. Embassies, even the rather haphazard ones our Ambassadors have sometimes found for themselves, have a recognized double life. There is the Embassy proper—the Ambassador's residence, and there is the Chancery, which is the Embassy's business office. Treaties and a multitude of other matters are perfected in Chanceries, but sometimes an opening wedge, too slender to warrant an official business visit, is made in the Embassy drawing-room. And, too often, the trained, brilliant, polished American diplomat, the one above all others *(Continued on page 198)*

BARE, SPARE BEIGE

The narrow, uncluttered and unclassifiable summer slip that can go to dinner, as here—decorated with a gilded hand spun scarf; or sun itself on the terrace, or go down to town in its bolero variation, *vis à vis*. Vanilla beige silk-and-rayon Shantung buttoned with gilt. Sizes 10 to 16; Carolyn Modes fashion. $50, Arnold Constable; A. Harris; Mandel Brothers. Persian Shop scarf. Coiffure by Mr. Paul of Charles of the Ritz.

Miss Elinor Brisbane

VOGUE'S JUNIOR FASHIONS



MISS CATHERINE BRADLEY MURRAY, sketched on this page with three of her own quick-change coiffures...proof of Vogue Jr.'s theory that a new hair-do is your very best accessory. She is the daughter of Mrs. John F. Murray; leads a busy post-débutante life, is a nurse's aide at Lenox Hill Hospital. Top, her hair in a crescent. Daisy wreath, $7. Jay Thorpe. Centre, she draws it back with no part, like Alice in Wonderland. Daisy studded barrette, under $2. From Macy. Right, page boy in a barrette, under $2. Bendel's Young-Timers. MISS ELINOR BRISBANE in water-ice pink. She is the post-débutante daughter of Mrs. Arthur Brisbane and the late journalist, studies at Bennington. With her spun-blond hair copying Alice's, Bouché sketches her in a shade made for blondes...a dress of Ponemah 1-denier Crown Tested rayon. Sizes 9 to 15. $20. Franklin Simon; Joseph Horne; Hutzler.

• FOR SHOPS IN OTHER CITIES SEE PAGE 211

MISS CATHERINE MURRAY

There is more than one way for a bright young girl to beat the heat in town. She keeps a cool head, forgets about the weather, while she clerks or monitors a switchboard at A.W.V.S. volunteer HQ. Looks—*is*—cool as custard in dresses with city poise. (The ones on these pages are of nearly refrigerated Shantung, spun rayon, 1-denier tissue thin *washable* rayon.) She takes them Off Duty, too—to an early dinner or a midweek matinée—and gives them, then, their just desserts: a flower-banded cloche or a ribbon hat, a slim gold necklet at her throat, gloves so short that golden bracelets show. Junior Fashion #**1**. Double-breasted button-dress, the colour of gold. Unpressed-pleated skirt, cap sleeves. Of washable 1-denier rayon. Sizes 9 to 15. $18. Bonwit Teller. #**2**. Bare-top bodice and little, straight-shouldered bolero in shocking pink. Side-draped chartreuse skirt. Of Hafner rayon-and-silk Shantung. Dress, $20. Bolero, $10. Sizes 7 to 15. Saks Fifth Avenue.

JUNIOR VOLUNTEERS

WOMEN'S VOLUNTARY SERVICES

JUNIOR AUXILIARY

Every girl from fourteen to eighteen years has something that the A.W.V.S. Junior Auxiliary wants. If she has a special aptitude—for organization, art, or picking berries—they will put it to work. Or they will discover...and develop...hidden talents. (Notice our Vocational Guides at the bottom of these photographs.) After thirty service hours, a volunteer qualifies for the peak-capped uniform, below. The Senior Unit supplies the uniform, cut out, ready to make, in a little kit. Junior sews-her-own, wears it only when she wishes, except for certain duties. Otherwise, the summer town dresses on these pages are On Duty material.

3

Junior Fashion #3. Slit-jacket dress of peasant crash rayon has a high little neck-band collar, silvery buttons flashing down the front. Over a black dirndl skirt. Mate the white jacket with nearly every other day-time dress in your wardrobe. (It would like an introduction to the slim black dress, #5.) Skirt has a life of its own worn with snug little blouses... or a sweater. Top, $7.50. Skirt, $7. Sizes 10 to 16. Bonwit Teller.

Junior Fashion #5. This cool, black, sweater-neckline dress is a landscape for a belt. A big impressive pigskin one, or a black calf belt, as here. (You might add a scarf.) Of Labtex spun rayon. Jonathan Logan design. Sizes 9 to 15. $11. Arnold Constable.

4

Junior Fashion #4. Wide peplum at the front of a narrow caramel colour Shantung dress. Easy, turn-over collar, cap sleeves, six gilt buttons, each as big as a silver dollar. Of Hafner rayon-and-silk Shantung. Carlye design. Sizes 7 to 15. $25. Saks Fifth Avenue.

#6. Bare-back, lime spun rayon sun dress, pin-dotted in black, buttons all the way down the front. Cover-up black bolero has short sleeves, a notched collar. A Nantucket Natural design. Sizes 10 to 16. $20. Stern's.

#7. Coffee-and-cream suit dress. Summer brown, snug tab-jacket, pale cream buttons. Of Crown Tested rayon. Judy 'n Jill design. Sizes 9 to 15. $18. Lord and Taylor.

• FOR SHOPS IN OTHER CITIES SEE PAGE 211

5

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7

FRANCES MCLAUGHLIN

To have and have now

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COFFIN

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19.

NINETEEN selected summer subjects, good for time: the present...good all season long. Good, i.e., for the first warm weather in town, for first-of-the-season weekends; good and capable as in Good Little Dress.

1. Brown striped surplice dress; your own belt. In Dan River cotton; sizes 10 to 18. $23. Franklin Simon.

2. Navy-blue shirt, Guatemalan cotton skirt. $40. Navy-blue shorts and bra, $13. Sizes 10 to 16. Lord & Taylor.

3. Jet-buttoned rayon broadcloth. 10 to 14. $30. Bergdorf Goodman.

4. The jumper-look, one-piece. Like-linen rayon. Sizes 10 to 20. $30. Best.

5. Orange and grey plaid Mexicana cotton. Sizes 10 to 16. $40. Milgrim.

6. Red-black-white moiré print rayon crêpe. Sizes 10 to 18. $30. Saks Fifth.

7. Lateral-buttoned rayon Shantung. Sizes 10 to 20. $30. Jay Thorpe.

8. Technicolored Guatemalan cotton. Sizes 10 to 16. $70. Jay Thorpe.

9. Green and fuchsia stripes in tangents. Foxbrownie design. Rayon crêpe; sizes 10 to 16. $70. Altman.

10. Jet black dots on white rayon crêpe. Larry Aldrich design. Sizes 10 to 16. $35. Bendel's Young-Timers.

11. Unclutter in pearl-pink Crown Soap 'n' Water rayon; Duchess Royal design. Sizes 10 to 18. $15. Altman.

12. Medallioned rayon surah dress; Trigère design. $90. Henri Bendel.

13. Cardigan theory dress; Crown Soap 'n' Water rayon. Kane Weill design. Sizes 10 to 20. $25. Best.

14. Cohama rayon Shantussa; Townley design. 10 to 16. $35. Altman.

15. Cape-back dress; plaid Cohama Hankasheer rayon. Troy Stix design. Sizes 10 to 16. $40. Bloomingdale.

16. Bloomer Girl in Hope Skillman's striped chambray. Sizes 10 to 16. $20. Bloomers, $7. Lord & Taylor.

17. Backless dress, $18. Jacket, $13. Joset Walker design in Nofade cotton. Sizes 10 to 16. Lord & Taylor.

18. Navy-blue cotton; Capri design. Sizes 8 to 16. $45. Lord and Taylor.

19. Black-and-white etched print rayon crêpe. Adele Simpson design. Sizes 10 to 20. $45. Lord and Taylor.

Blouse makes suit... you make blouse

FOR BACK VIEWS AND SIZES SEE PAGE 180

VOGUE DESIGNS FOR DRESSMAKING. Six ideas for blouses that are more than understudies for your suits...any one of them can take over the scene on summer days when you leave your jacket behind.

1. Try butter-yellow broadcloth for this...a neat, sweet shirtwaist with a tucked bosom, a precious handmade Paris air. Design No. 5069.
2. Collarband shirt. Try white crêpe, spic-and-span pearl buttons. Design 5266.
3. The turtleneck shirt...patently meant to be jersey, and good company for extra skirts, slacks, shorts and other country cousins as well as suits. No. 5027.
4. Bow-blouse; rosy polka-dotted rayon crêpe recommended. No. 5020.
5. Waistcoat blouse, elegant suit material in shining satin stripes...can even go to dinner with a black crêpe skirt. Design No. 5269.
6. That wonderful shirt...in Tattersall, crêpe or anything you think of. No. 5094.

CHARMING HELEN RANDALL—her complexion is cameo-like, smooth. "Pond's Cold Cream takes mighty good care of my skin," she says.

Her fiancé in the Navy

HELEN RANDALL of Atlanta will wed Lt. William C. Shreve of San Diego. She is the daughter of Mr. and Mrs. Luther Hill Randall

She lives in a spacious Southern house with big white pillars across the front!

She looks exactly the way you think a charming Southern girl should look—*very* feminine, *very* lovely, with a complexion that's sweet-as-you-please.

"I just depend on Pond's Cold Cream like anything," Helen says, "it's the *grandest* cleaner-upper—and leaves my face with such a smooth, soft feeling."

She smooths cool, luscious Pond's Cold Cream over her face and throat—pats to soften and release dirt and make-up. Tissues off.

She rinses with another Pond's creaming—moving white-coated fingers around in little whirls. Tissues off. "This extra creaming gets my face extra clean, extra soft," she says.

Use Pond's yourself—every night, every morning—and for clean-ups in between. You'll love it just as Helen does!

HELEN'S RING—a beautiful diamond in a square setting. The band is platinum.

AT THE BLOOD DONOR CENTER—Helen assists in making hemoglobin tests. Ever since the war began she has worked loyally as a Nurse's Aide. There are many Nurse's Aide duties needing volunteer workers. Ask your local chapter how *you* can best serve.

She's Engaged!

SHE'S LOVELY! SHE USES POND'S!

A few of the Pond's Society Beauties

- MRS. ERNEST L. BIDDLE—*of Philadelphia's Main Line*
- MRS. GERALDINE SPRECKELS—*of the Spreckels of California*
- LADY STANLEY OF ALDERLEY—*internationally famous beauty*
- MISS CONSTANCE McCORMICK—*of the Chicago McCormicks*
- MRS. ERNEST DU PONT, JR.—*of the great Wilmington family*

BE SURE TO ASK FOR the big *luxury-size* jar with its wide top that lets you dip the fingers of both hands in at once. It gives you such a nice-to-have lavish feeling! Get *your* big jar of Pond's Cold Cream today—at beauty counters everywhere.

Today—many more women use Pond's than any other face cream at any price

REFLECTIONS OF BEAUTY

(Continued from page 154)

POSTURE: Bad posture is frequently due to some reason you might not have thought of. Near-sightedness, for instance. Girls who are too tall, too young, get the habit of contracting their backs. Sometimes too-heavy breasts will pull down shoulders. But perhaps the greatest reason for bad posture is just plain nervous exhaustion.

If bad posture is anything more than a temporary laziness—if it seems to be a confirmed habit—check first and see if there might not be some medical reason, which can first be eradicated. If it is exhaustion, work on that.

What are you doing that's perhaps profitless during your busy days? Can you eliminate a few things which only serve to make you more nervous? Can you arrange your day to provide for at least eight hours' sleep? Are you anaemic?—do you need vitamins? (Only your doctor can tell you this.) Check up on yourself and your work—then try these few simple posture rules:

1. Sleep on a firm mattress—and if yours is not firm enough, buy a plywood board to put under it.

2. Lie flat on the floor (when you have 15 or 20 minutes for resting) and place beneath your shoulder-blades a small, stiff, cylindrical neck pillow; or a tightly-rolled-up bath towel. This horizontal bar underneath your back allows the backbone to stretch between the base of your skull, and the small of your back. The stretching relaxes the taut nerves.

3. Incline a straight board from about two feet at one end, to the floor on the other end. Lie on it for 15 minutes to a half-hour, head down. This stirs up the circulation, gives you a feeling of vitality.

4. Do this stretching exercise as often as possible: Lie flat on the floor. Raise the knees until the heels of the feet are close to the buttocks. Relax. Then try to touch the whole backbone, from the coccyx to the skull, flat against the floor, section by section. Start at the base and press the coccyx into the floor. Keep it there, while you press the small of the back into the floor, drawing in the abdomen sharply. Then press the shoulders. Then stretch the neck flat against the floor, drawing in the chin. Then holding this straight line, stretch, stretch, stretch. Then relax—and start in again.

5. If you have difficulty getting yourself into the perfect-posture position, try this: take a few leaps up into the air, trying to get as high as you can. The way your body straightens itself for the leap, leaves you with a perfect, stretched-out, good-posture position. Ideally the coccyx is tucked under; the abdomen pulled in; the chest out; the shoulders back (and not up); the neck back; and the chin horizontal.

CHECK YOUR POSTURE, CONSTANTLY. DON'T FORGET YOUR REFLECTION OF BEAUTY.

First Aid for Tired Faces

VELVA CREAM MASK

Incredible pick-me-up for a fatigued face—so efficient, so quick, that you may come home from an exhausting day looking a total wreck—and in twenty minutes be transformed, ready for a gay evening. In spite of yourself you're relaxed when you use this treatment—thus:

FIRST—cleanse your face with Cleansing Cream, pat with Skin Lotion. ARDENA CLEANSING CREAM, 1.00, 3.00, 6.00
ARDENA SKIN LOTION, .85, 2.00, 3.75, 9.00, 15.00

SECOND—apply a thin film of Velva Cream Mask. Relax for fifteen minutes. Don't talk, don't even smile.
ARDENA VELVA CREAM MASK. Large jar, 5.00. Smaller jar, 2.00

THIRD—remove dried mask with wet cotton pads. Smooth on Orange Skin Cream, remove and pat with Skin Lotion, apply make-up.
ARDENA ORANGE SKIN CREAM, 1.00, 1.75, 2.75, 4.25, 8.00

You're transformed . . . you're lovely!

ARDENA ALL-DAY FOUNDATION, 1.00
ILLUSION POWDER, 1.75, 3.00
CAMEO POWDER, 1.75, 3.00
LIPSTICKS, 1.00 and 1.50
NAIL POLISH TO MATCH, .75 *(prices plus taxes)*

Elizabeth Arden

When you're in love—wear

AVAILABLE IN—PERFUME • TOILET WATER • DUSTING POWDER • TALC

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Muguet des Bois
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Compacts by *Elgin American* ... *a reflection of good taste*

So smartly advanced in design, so jewel-like in craftsmanship—
a gleaming finish that endears and endures. Compacts by Elgin American inspire admiration—
and just a twinge of envy. The perfect gift.

ELGIN AMERICAN, Elgin, Illinois . . . COMPACTS • CIGARETTE CASES • DRESSER SETS

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Strawberry and Cream

Newest of DuBarry Lipstick and Powder Shades! The Strawberry, a singing red...as luscious on your lips as sun-warmed berries. The Cream, a rich face-powder shade under which every woman seems to bloom. Together, they give your skin the new strawberry-and-cream look of the season: fresh-and-clean, frankly pretty. Lipstick and powder combination. $2; lipstick alone $1 (plus tax). Bare-midriff dress from B. Altman & Co.

DU BARRY
BEAUTY PREPARATIONS

by Richard Hudnut

Salut
de
Schiaparelli
Salut de
Schiaparelli

REFLECTIONS OF BEAUTY

(Continued from page 155)

REDUCING EXERCISES: Most reducing is really necessary because of one fact: the prospective reducee eats too much! When your calorie intake is more than your energy outgo you just plain get fat. And that's that.

But exercises help to firm the flesh as the body is being reduced by diet. Or help to firm flesh which is really not fat-padded, but has just relaxed through lack of exercise.

The three most common girth problems are with the waist, the abdomen and the hips. Here are some tried-and-true exercises for these:

1. For the waist: sit on the floor, legs stretched apart. Put your hands on your hips—then touch the right hand to the left toe; back to the hips; touch the left hand to the right toe. Repeat several times.

2. For the waist: sit on the floor, legs stretched apart. Put your arms behind your back. Then touch your head (or try to!) to the right knee, keeping the leg straight against the floor. Then sit up, and repeat with the left knee. Repeat several times.

3. For the hips: sit on the floor. Then draw the heels close to the buttocks. Clasp your ankles with your hands. Lean your elbows on the knees. Then press the right knee down sideways to the floor. Straighten up, and press the left knee down to the floor. Rock back and forth, from side to side this way, ironing the buttocks firmly against the floor.

4. For the hips: sit on the floor, legs in front, knees locked. Then in this sitting position, "walk" with your hips the length of the room. To do this, put one leg ahead of the other as far as it will go, and smack the raised buttock down hard on the floor—before the next "step."

5. For the abdomen and waist: lie on the floor. Then raise the legs up, knees bent, until the knees are resting over the chest. Drop the still-bent knees to the floor on the right side. If they fall while you are relaxed, the knee-bend will be opposite your hip. So slide the bent legs along the floor, up, up as close to the shoulder line as they will go. Then bring them up over the chest, again—and down on the opposite side. The point of your knees will describe a figure eight. Repeat several times.

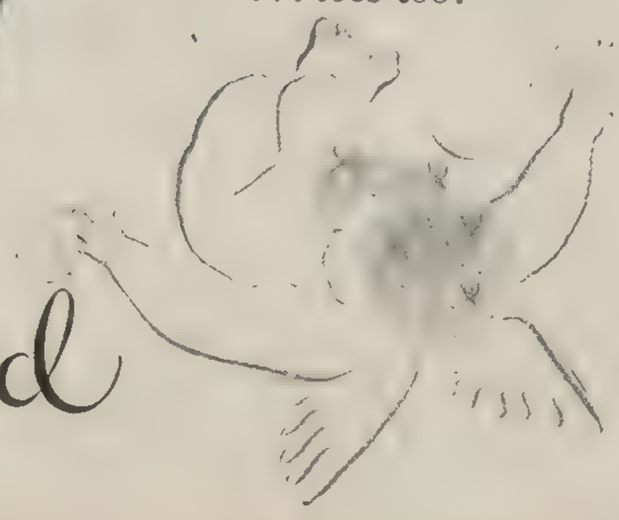
6. For the abdomen: lie on the floor, legs stretched out. First raise one leg slowly from the floor, to a height of about two feet, then slowly lower it. Repeat with the other leg. Then after you have some muscle-control—raise both legs together, and lower them together. You can reverse this exercise by lying on the floor and hooking your feet under something solid. From the lying position, slowly sit up—then lie down again.

KEEP AT THIS CONSTANTLY, AND CHECK YOUR PROGRESS IN A TRIPLE MIRROR: YOUR REFLECTION OF BEAUTY.

Cool your heels

And cuddle your toes
in this neat bit of sleekness.
A pin-up pump and *so*
Collegebred in brown,
black and blue calf . . . with
back bare to *there*
. . . toes too!

IMP



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REFLECTIONS OF BEAUTY

(Continued from page 154)

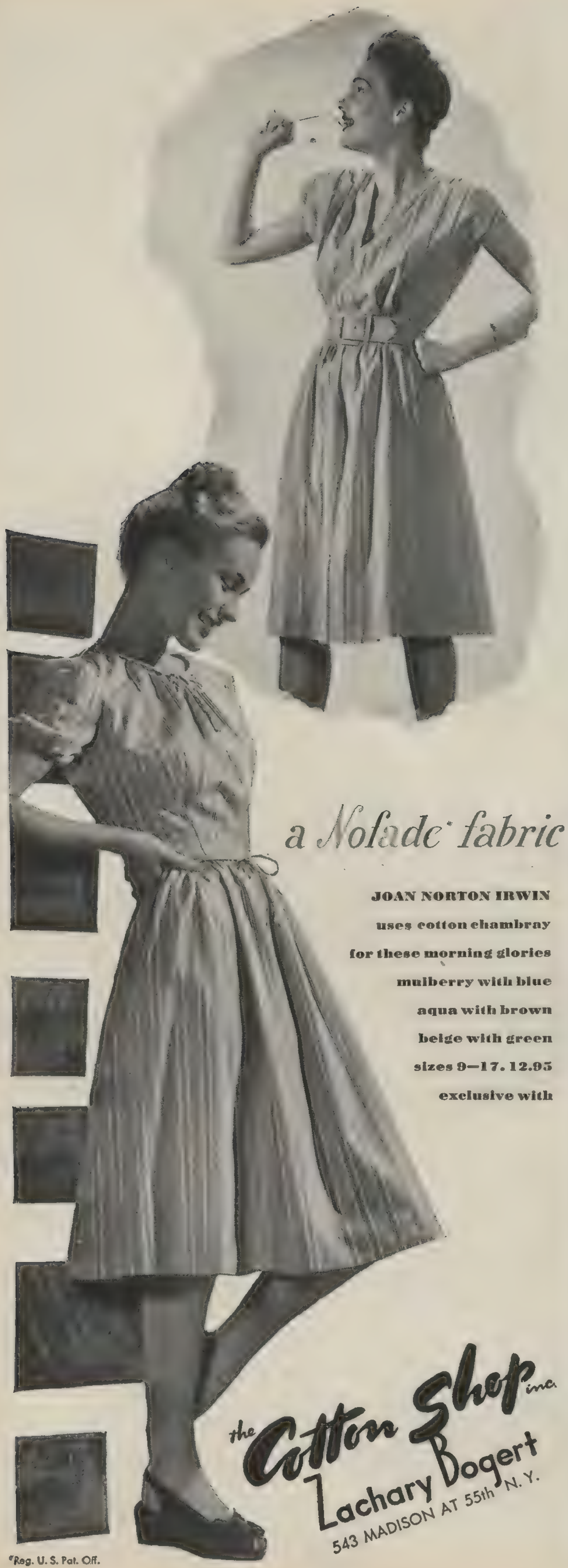
COMPLEXION DATA: A magnifying glass is a cosmetic crystal ball—it has an ominous sense of prophecy. Incipient frown lines, potential trouble in the pore department can be foreseen (larger than life) while there's still time to do something about it.

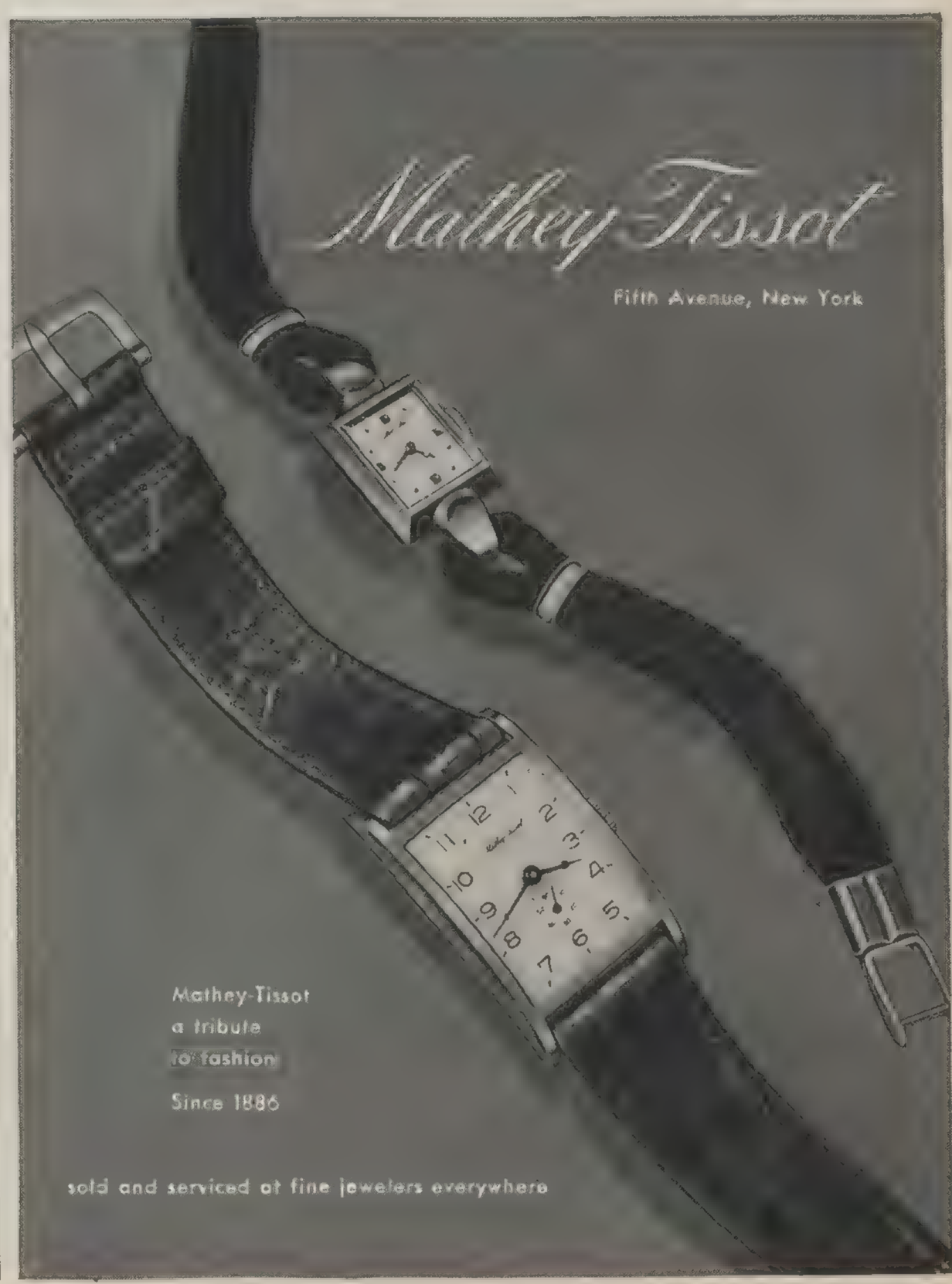
If your magnifying glass reflects forehead furrows, you should pledge yourself to a new set of facial habits: be conscious of the tenseness that causes creasing—and practise releasing your forehead when you've knotted it up. Chances are your scalp will move back a good half inch each time you relax your brow—and the furrows should smooth away with it. The forehead is the only part of the face that can stand heavy massage—and it definitely profits from rich cream plus massage. Using three fingers of each hand, work the cream from the bridge of the nose up and out, following the eyebrow line. Work the same pattern of cream over the entire brow.

For wrinkles that show around the eyes, use a super-rich eye-cream spread on l-i-g-h-t-l-y, at night. And if your mascara embeds itself in the tiny pleats under your eyes, never, never scrub at the skin. The skin is probably the only organ of the body that can't take exercise...and it is most delicate in the area around the eyes. The best way to clean away make-up from this area is a liquid cleanser, just touched to the skin and wiped away gently with cotton.

Enlarged pores are often a result of inept face-cleaning...so clean your face thoroughly and pore over your pores in a magnifying glass under pure daylight. The colour of the pores is sometimes a tip-off to the effectiveness of your method of face-cleaning. If you see any traces of make-up in the pores, it means that you'll have to revise your clean-up program. Try this once a week (and not more frequently!): lather your face with cleansing cream, spend a few minutes over a steam-kettle, and when the pores are opened, take a clean linen cloth and press up and out in the areas where blackheads congregate. Never put on the pressure with your fingernails—use the pads of your fingers instead. Then wash away all of the cream with pieces of astringent-soaked cotton. (You might keep your astringent in the refrigerator between-times—when it's icy, it's more refreshing to you.) And leave night cream off of the areas that clog with blackheads.

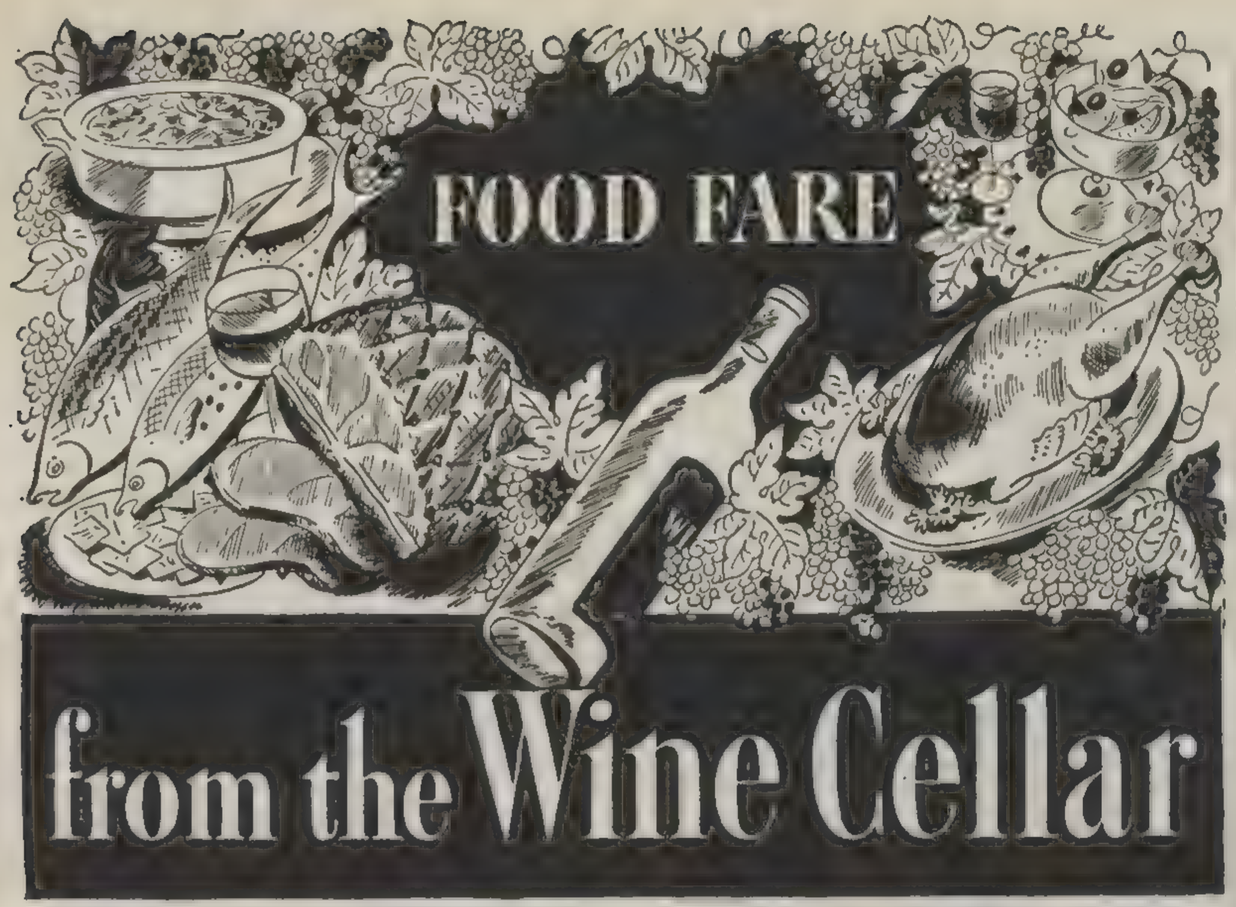
Look to your magnifying mirror, too, when you pluck your eyebrows: the tiny, blond-ish hairs that wander away from the true line can be captured in front of an exaggerating glass. And look for the little hairs-at-large that sometimes pop up mysteriously under your chin—see, it's all done with mirrors, but it's done better, if the mirror is the un-kind kind.





TABU... liberates the emotions . . . then enslaves the heart . . . forever, forever and forever.

the "forbidden" perfume by Dana



Some people are born cooks; some have cooking *thrust* upon them!

Then's when you discover what secrets of savoriness your Wine Cellar* holds. A bottle of California Chablis, perhaps, to do good like this —

Lamb Tongues Vin Blanc: Cover 6 lamb tongues with water. Simmer until tender (about 1 hour) with a sliced onion, a few sprigs of parsley and celery tops. Drain, plunge in cold water, skin, trim, and cut in halves lengthwise. Place in baking dish, add ½ cup each consomme and white table wine (like Chablis or Sauterne), 1 bay leaf, 2 cloves, pinch of rosemary, salt and pepper to taste. Cover, bake in moderate oven (350°) about 40 minutes. Pour off liquid and stir into it 2 tbsps. butter rubbed with 1½ tbsps. flour; cook, stirring, till thickened. Arrange on platter with cooked spinach, pour wine sauce over all. Serves 3 or 4.

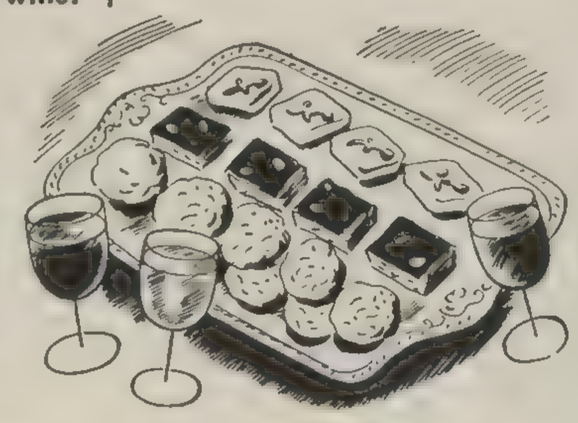
When you team this dish at the table with glasses of the same Sauterne or Chablis, watch folks sit up and take nourishment!

For a repeat performance of this cookery magic, bring out a California Burgundy or Cabernet, flavor-mate it with a corned pork shoulder (see recipe at left).

Corned Pork Burgundy: Cover a corned or pickled pork shoulder with cold water, heat to boiling, skim, then turn heat low and simmer, covered, 2½ to 3 hours, until tender. Cool; take out, remove skin and excess fat, score fat, stick with cloves; place in baking pan, pour 1 cup California Cabernet or Burgundy over meat, and bake in moderately hot oven (375°) about 40 minutes, basting often with wine in pan. Then spread fat with ½ cup brown sugar mixed with 1 tbsp. cornstarch and ½ tsp. dry mustard. Bake about 20 minutes longer or until browned and glazed. Taste it with glasses of the same wine!

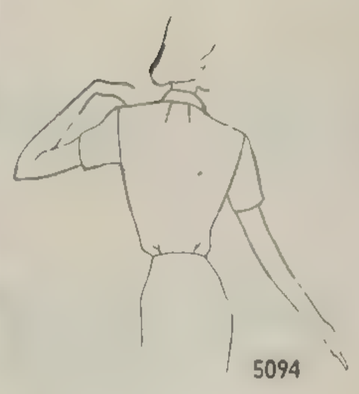
Want to wine-venture further? We've recipes to direct you from alpha (Apples baked in Port) to omega (Onion Soup Sauterne). Write for a bookful to Wine Advisory Board.

When you come to afternoon and evening entertaining, a Wine Cellar answers questions like a book of etiquette. A bottle of Sherry, Port or Muscatel solves any "what-to-serve" problem for cousin or king. Set the wine out with cakes or crackers and rest assured — of a pleasant time.



***You can have a Wine Cellar** with just a bit of spare space. We'll show you how to turn a shelf, closet or cabinet into a "Little Wine Cellar All Your Own." Send for this booklet to Wine Advisory Board, 85 Second Street, San Francisco 5, Calif.

DESIGNS FOR DRESSMAKING


5094

5027

5269

5069

5020

5266

Back views of blouses, page 168. *Design No. 5094.* Classic shirt. Sizes 12 to 20 (30 to 38) and 40. *No. 5027.* The jersey. "Easy-to-Make," sizes 12 to 20 (30 to 38).

Design No. 5269. The cap-sleeved waistcoat blouse. "Easy-to-Make," sizes 12 to 20 (30 to 38). *Design No. 5069.* Tucked bosom shirt. Sizes 12 to 20 (30 to 38) and 40.

Design No. 5020. Bow-blouse. "Easy-to-Make," sizes 12 to 20 (30 to 38) and 40. *Design No. 5266.* Stand-up collar blouse. "Easy-to-Make," sizes 12 to 20 (30 to 38) and 40.

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WEDDING GOWN BY MURRAY HAMBURGER

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Sterling of Lasting Good Taste

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ROUAULT

(Continued from page 136)

the most moving religious painter since Delacroix, and that the world of today —because of the war and its multiplying tragedies—is experiencing a religious revival in which people seek comfort and release, not in churches alone but in the realm of art as well.

A French critic once asked Rouault, who is a Catholic, why the figure of Christ was so constantly recurring an element in his paintings, water colours, and lithographs, and how, in an avowedly material, pragmatic, and disbelieving age, he managed to imbue his religious pictures with so great a show of feeling. After explaining that his purpose in creating such images had been to convert to the faith any doubters who might behold them, Rouault added: "Jesus only has known my throes; He, alone, has been willing to hear my prayers."

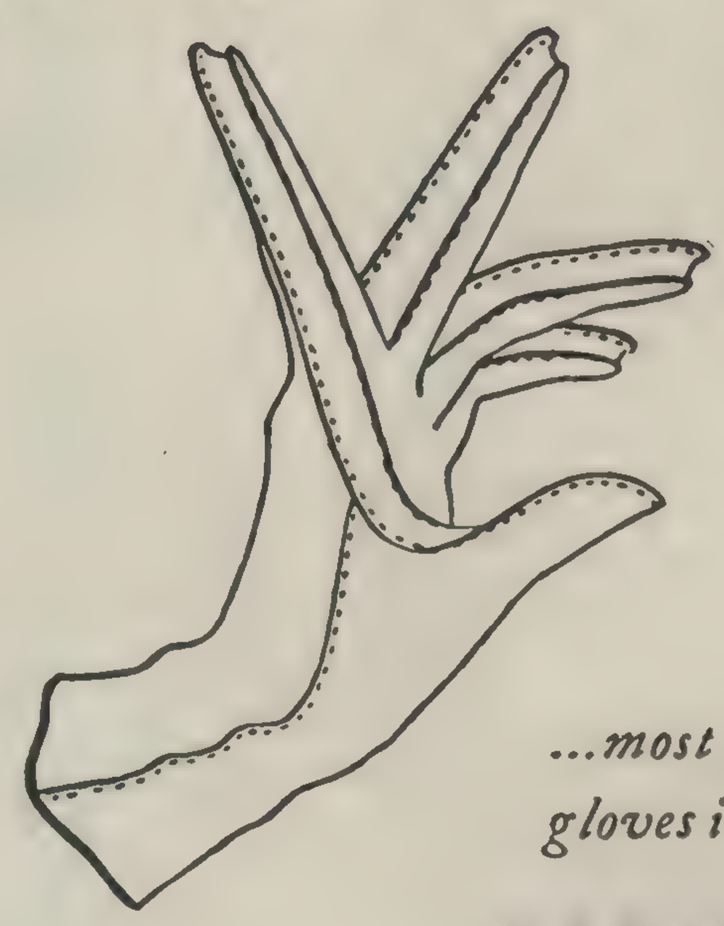
In accounting for the markedly Messianic note in his work, it should also be remembered that he was for many years a devout disciple of Léon Bloy who, thirty years ago—in such works as *Le Désespéré* and *La Femme Pauvre*—exercised, in France, a profound influence among the more religiously inclined. We must remember, too, that as a younger man, he suffered greatly from doubt and despair, and that, even in later years, he experienced recurring agitations of spirit, in the course of which friends deserted him, critics abused him, and the world believed him if not mad, at least a man without constraint or reason. Though altering in their force and tempo, such waves of unrest in Rouault's spirit have never quite been stilled.

It was during one such crisis that he determined to take monastic vows. Deciding, finally, against it, he began painting with a frenzy almost comparable to that which, fifteen years before, had taken possession of Vincent Van Gogh at Arles. The paintings Rouault created at that juncture were full of a lyricism so unrestrained that they disconcerted all who knew him.

In one of his periods of agitation he alarmed his friends by painting, principally in the medium of water colour, a group of portraits of women of the streets. Some of those disturbing water colours are included in the current exhibition. At first view these misshapen and desolate women appear as phantoms of a horrifying order, but, after more mature scrutiny, we see that they were conceived, not as creatures of horror, but as symbols designed to engender compassion and call attention to what Rouault thinks a tragical dislocation in our social order.

As James T. Soby has pointed out in his excellent preface to the catalogue of the exhibit, Rouault's attempt to show his strumpets as subjects for redemption was a good deal inspired by Léon Bloy, who not only converted *(Continued on page 183)*

*Finger Free



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GLOVES SINCE 1854

★ *designed by merry hull*
★ *U. S. PATS.* 2,125,673 —2,194,934—2,226,604

ROUAULT

(Continued from page 182)

two such women to Catholicism, but made them the heroines of two of his best known evangelistic novels.

His Interest in Clowns

Rouault, like Toulouse-Lautrec, has always felt an affinity with the circus, particularly with its tragical and melancholy clowns. With him, perhaps because he has always thought himself a true *pagliaccio* at heart, a clown is more a figure for tears than for laughter. Of such subjects alone, he has executed more than a hundred paintings, drawings, and lithographs, many of which are included in the current exhibit. One of his appealing clowns (from the collection of Vladimir Golschmann, the conductor of the St. Louis Symphony) appears in colour in the corpus of this article. The reproduction, it should be said, is exactly the size of the original canvas.

A dozen other American collectors—among them, Duncan Phillips, Edward G. Robinson Wright Ludington, Robert Woods Bliss, and Joseph Pulitzer—also own important examples of his clown canvases.

In his seemingly disordered method of painting, Rouault follows the practise of no other master. His method, indeed, is so unconformable that, in a single canvas, he may employ as many as five mediums—oil, gouache, water colour, pastel, and ink. But, however nondescript his formula, it unquestionably serves to augment the heat, and intensity of his creations.

When beginning a picture, he first lays his canvas flat on a table and, after making it fast, stands over it and attacks it in a kind of fury with the aid of countless brushes, paints, crayons, rags, emulsions, inks, tempera, and turpentine that lie in wild confusion on tabarets and tables.

Once, on being asked how he managed to control so unorthodox a method, he answered, "It is all a little beyond me. I hardly know what I do. I simply beat up a mayonnaise and stop when I think I should. The difficulty is in knowing when to stop."

His palette is very largely composed of sombre reds, emerald greens, Van Gogh yellows, and cobalt blues. Though he often mutes, or dilutes his paints, the results are rarely muddy in their effect. Even when there is a good deal of underpainting, the effect is that of pure colour, as if it had come directly from the tube. His important colour areas are, more often than not—in order to gain added emphasis and power—enclosed in heavy black outlines, resembling the leaden frames in Gothic church windows.

Rouault's work, like that of all true mystics, flows from the depths of his subconscious, rather than from the regions of his mind. With any purely intellectual or cerebral process in art *(Continued on page 184)*

A Claire McCardell Casual Suit Design.

THE WILLOW WAIST . . . A FRANCETTE SILHOUETTE

Francettes are sold in
finest fashion stores from $10 to $30.
Francette Foundations, 105 Madison Avenue, New York

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Sling it over your wrist—carry it under your arm...a comfortable combination of fashion and roominess to set off your new summer clothes. In black, brown, navy and tan cape finish leather.

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ROUAULT

(Continued from page 183)

he is wholly out of sympathy. In his case, art is primarily a matter of heat. Like the spiritualistic "retrievers" of ancient days, he possesses an occult power by which he evokes in us, not exact or literal replicas of landscapes and not camera-like reproductions of natural objects, but reveries and sensations of a definitely mystifying order. More than any painter of our time, he has shown us the truth of Picasso's adage: "Art is not truth. It is not even the image of the truth. It is only a lie which makes our happier dreams come true."

However baffling his technical process, it certainly enables him to make the most ordinary objects seem fiery and extreme. Because of that gift, too, he is able to transmute human beings, however miserable, misshapen, or grotesque, into symbols of pity, redemption, and glory. It is that power, more than any other, which makes him the exalted painter he is.

It is easy to predict that the current exhibition, which is to continue until June 3, will add greatly to Rouault's fame in this country.

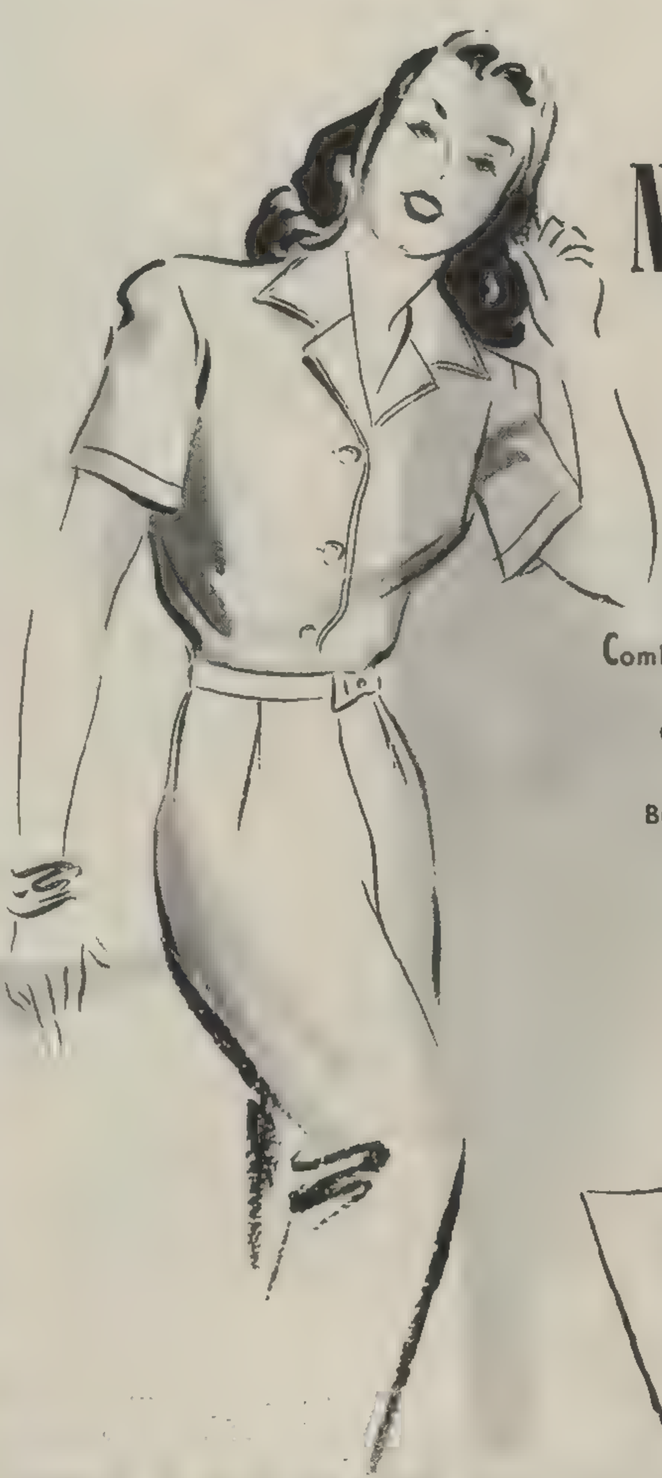
It might be added that, once more, the true prescience of the Modern Museum has been proven, this time by its having purchased—before the Rouault cult had gained anything like headway—seven of his major works, no less than six of which are included in the show. And that, of course, is to say nothing of all the etchings and lithographs which, though not actually the property of the Museum, have been loaned to it, more or less indefinitely, by the heirs of Ambroise Vollard.

A Brief Survey of His Life

Rouault was born in Paris in 1871, while the Germans were actually shelling the streets around the house where his parents lived. When he was fourteen, his father, a cabinet maker, apprenticed him to a worker in stained glass, an employment which, later in life, was a good deal to influence his formulae in painting.

At eighteen, he entered the *École des Beaux-Arts*, with Gustave Moreau for a teacher and Henri Matisse for a fellow pupil. In 1894, when twenty-three, he was awarded a prize for painting. Three years later Moreau died and, in 1898, Rouault was appointed Curator of the Moreau Museum, an institution containing more than four thousand of Moreau's pictures. Rouault's salary, as Curator, was four hundred dollars a year.

In 1902 he helped found the *Salon d'Automne* where, over a period of years, he exhibited more or less regularly. In 1910 he held his first Parisian exhibition which proved something of a fiasco. In 1913 he sent, without any success, a few pictures to the Armory Show in New York. In 1924, he held *(Continued on page 189)*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for two. Of a spark of fire, caught in a bubble.
Of springtime mood. Of gaiety. Of laughter.
You are thinking of Pink Champagne, the most
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Pink Champagne Lipstick .75, 1.00, 1.25
Rouge, compact or cream 1.00
Cream-Tint Foundation 1.50
Face Powder 1.00, 1.50, 3.50; Nail Groom .60 *plus taxes*

Helena Rubinstein

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Let your mirror show *you* new loveliness, at less cost, before you spend another penny for cosmetics.

Upon your invitation, a Counselor will visit you in your home. From her complete line of cosmetics and with her beauty-wise help, you can sample and experiment until you discover what you've always wanted: the cream and powder formulas best suited to *your* type of skin . . . the lipstick, rouge and eye-shadow most flattering to *your* coloring. And, too, this trained Counselor will advise their proper placement to make the most of *your* facial contours.

This is the *try-before-you-buy* method, by which charming women everywhere are avoiding mistakes and crowds—saving time and money. Begin now to let *your* loveliness benefit from this proven plan. Consult your telephone directory for the nearest Beauty Counselor, or drop us a card for her name.

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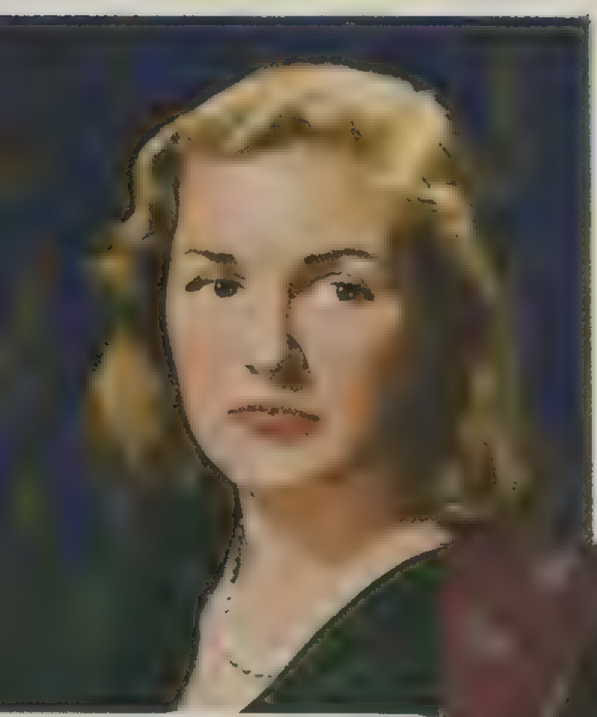
It's New! Pond's Make-up Pat



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"I didn't know cake make-up could be so natural and 'unstagey'!"

GLORIA VANDERBILT DE CICCO . . .
"Pond's Make-up Pat seems different. So smooth—and no dead yellow-tan look!"

"smooth . . . unstagey . . . different"
say Young Society Beauties

New double-formula discovery gives Make-up Pat foolproof flattery in Every Shade!

While dozens of cake make-ups popped onto the market—Pond's tested . . . compared . . . improved . . . and tested again, over and over until—

Pond's made a new discovery about cake make-ups!

They found why light make-up shades often appear thick and chalky on the skin . . . why darker shades take on a flat yellowy look. The secret lies in its *formula!*

Pond's found that *no one formula* worked equally well on all shades!

So the *lighter shades* of Pond's Make-up Pat are made in a featherweight formula to go on sheer—fresh—*never* chalky.

The *darker shades* are made in a richer formula—to give rosy glow. *Never* that sallow "jaundice-y" look!

We know of no other cake make-up that gives you this essential shade-and-formula *fit.*

That is why we believe you will like Pond's new Make-up Pat better than any make-up you have ever tried. You'll love the extra-smooth, soft way it washes on. Its practically *poreless* look. The almost uncanny way it *stays on.*

But the 6 *perfected shades* will be your greatest thrill! 69¢, 39¢, plus tax.

It protects your skin!
Pond's "Make-up Pat" acts as protective "buffer" against outside dirt and weather!

Wear it every day!
"Make-up Pat" is as easy to use as powder! Just smooth it on with a damp sponge or cotton. When dry, blend it out with your fingertips. Doesn't streak—doesn't "clog"!

"Camouflages"
little blemishes away—freckles, large pores. Without "coating" your face!

"De-Shines"
a shiny face into one that keeps its fresh, velvety, just-made-up look a long, long time.

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your skin smoothly with a gorgeously clear, natural tone.

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Golden Foulard

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ROUAULT

(Continued from page 184)

his first important one-man exhibit—at the Galerie Druet in Paris—from which showing the Musée de Grenoble purchased a painting.

A little before the first World War, he entered into a contract with Ambroise Vollard, the French picture dealer, by the terms of which Vollard was to control his output in art. For many years thereafter he remained in virtual bondage to Vollard, during which he suffered the most profound sorrows and disquietudes.

A few years later he began, a little disjointedly, writing rhapsodical poetry and a series of half religious, half prophetic works.

He had reached the age of forty before he had turned his hand to etching, lithography, or wood engraving. Since that time he has illustrated a dozen books in those media; three of them, the *Souvenirs Intimes*, the *Paysages Légendaires*, and *Le Cirque de l'Etoile Filante* were literary compositions of his own.

During the ten years that followed the first war, his absorption in etching and lithography was so great that he hardly painted pictures at all.

At the beginning of the present war, when the Germans were nearing Paris, Rouault fled the city with his wife, who had been a musician of exceptional gifts and a sister of Le Sidaner, the painter. They were accompanied by three of their daughters. The fourth had, a few years earlier, taken the vows of a nun.

Not long ago, on learning of the approaching Rouault exhibit at the Modern Museum, Vogue cabled its Paris office asking for the latest news of the painter and his family. The answer read as follows:

"On approach of Germans, the Rouaults retired to tiny village of Sarthe; then to Grasse, and then Golfe Juan, hoping for peace and quiet. Unfortunately were in path of summer battles but escaped with only broken house windows. In 1942 he had exhibition at Galerie Carré. Show contained many sunlit canvases revealing considerably lightened palette but retaining rich and sumptuous colours comparable antique enamels.

"In 1943 Rouault brought out bibliophile curio called 'Divertissement,' text of which entirely hand-lettered by him, and containing fifteen admirable *gouaches*. Bibliophiles now anxiously awaiting appearance Rouault's *Miserere et Guerre*, an album fifty-nine large etchings.

"Immediately after liberation, Rouaults were unable return Paris account lack heat, food, and hands covered with chilblains. Rouault still lives entirely for art. Even when walking in countryside, says: 'Look at that Odilon Rédon flower', or 'See those Renoir roses.'"

Gothic JARPROOF

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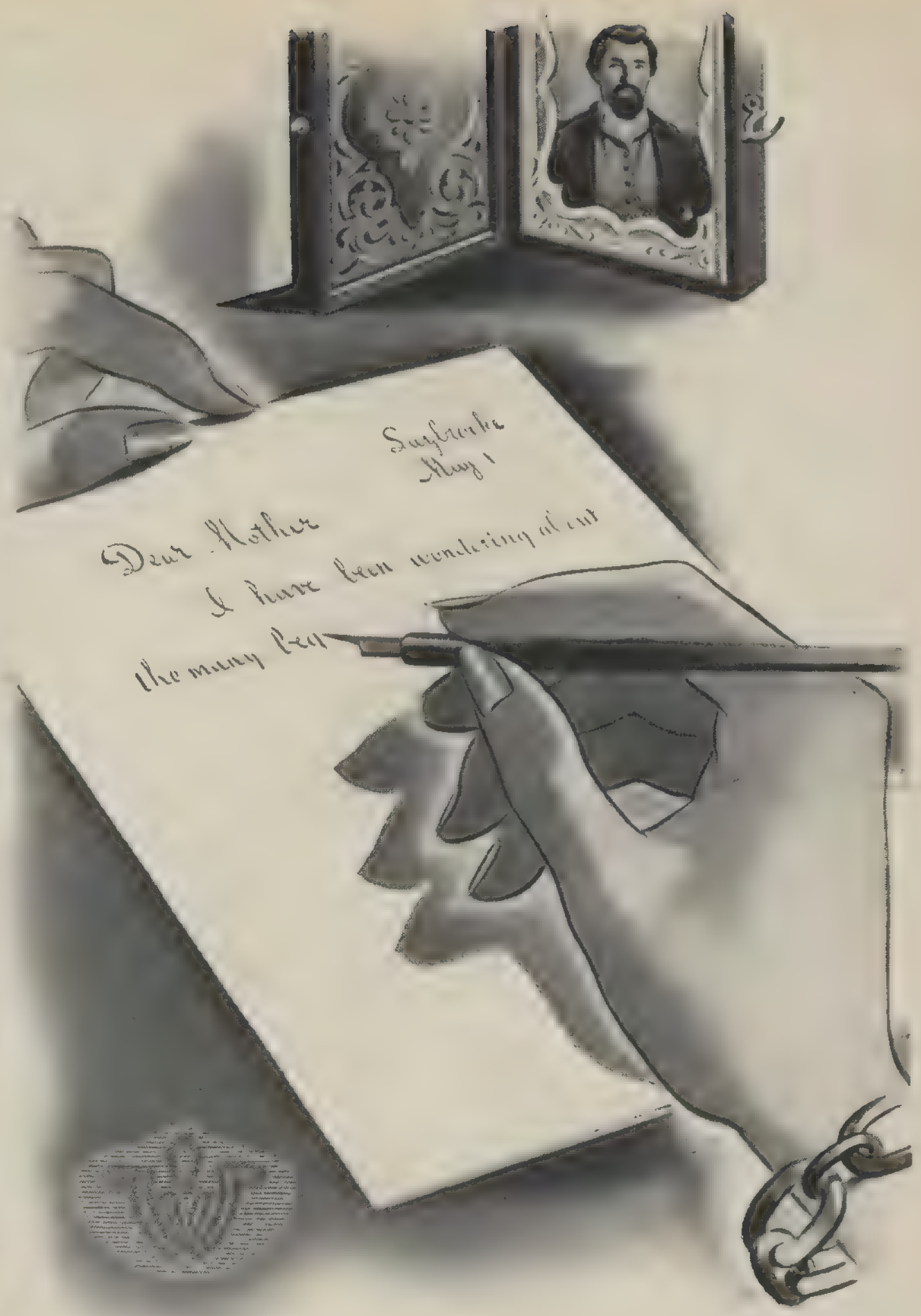

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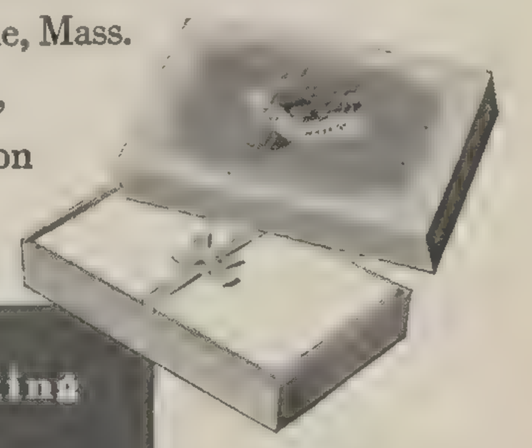

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NOTES FROM THE PHILIPPINES

By John Taylor

Field Director, American Red Cross

BEFORE we sailed for the Philippines, our Jungle Network headquarters had been giving lectures to the G.I. on the Philippines. It was most gratifying to hear how the authorities stressed the need for sensitive treatment of the natives: "Never make a joke at the expense of a Filipino, for although he has humour, it is not the kind which we are used to over the radio, in which one man goes out to get another one by insulting him. The Filipino will not appreciate that stuff. Remember that to most of the Filipinos you are a hero. You have rescued them from the Jap. Don't let them down. Always remain a hero by being understanding, kind, helpful." Then the talks took up the Mohammedan problem, admonishing the G.I. in straight talk "to lay off the women." "If you think you don't understand all their do's and don'ts keep away from them. Much better to live in ignorance than die with a husband's knife in your back, which is what will happen to you, if you should ever whistle at one of their women, or yell 'Hi, sister.' And don't ever think it's funny to put one over on them and get them to eat pork in any form. When they find out about it, which they will, they will hate you and all of us, and turn against everything we are trying to do. Be thoughtful. Be honest. Be kind. Don't strut around and show off. Don't keep yelling about America. The Filipinos are proud of what they are. Keep your mouth shut unless you can be kind and generous in what you say. You've got a big rôle to play. No ambassador has ever had the chance you have. You can make or break our history with these wonderful people."

Arrival in the Philippines

It was a pleasant reminder of those broadcasts when, later, we heard a speech welcoming us to the Philippines. The Filipino Mayor called the G.I.'s "rescuers," "saviours," and "our magnificent friends." This was something new to the soldiers, and they liked it.

Then the Filipinos gave us a little entertainment. First a chorus of young girls sang "America, We'll Stand Beside You," a moving song written by a Filipino when the Japanese landed on the islands. This was well done, except for the orchestra: the poor musicians had kept their instruments hidden all during the Jap occupation and had tried to whip themselves into shape for the occasion. The girls had put on their best dresses—also long hidden—and one girl even had on a pair of shoes. (They are very self-conscious about having to wear wooden clogs; before the war these were worn only by peasants in rainy weather.)

What I *(Continued on page 191)*

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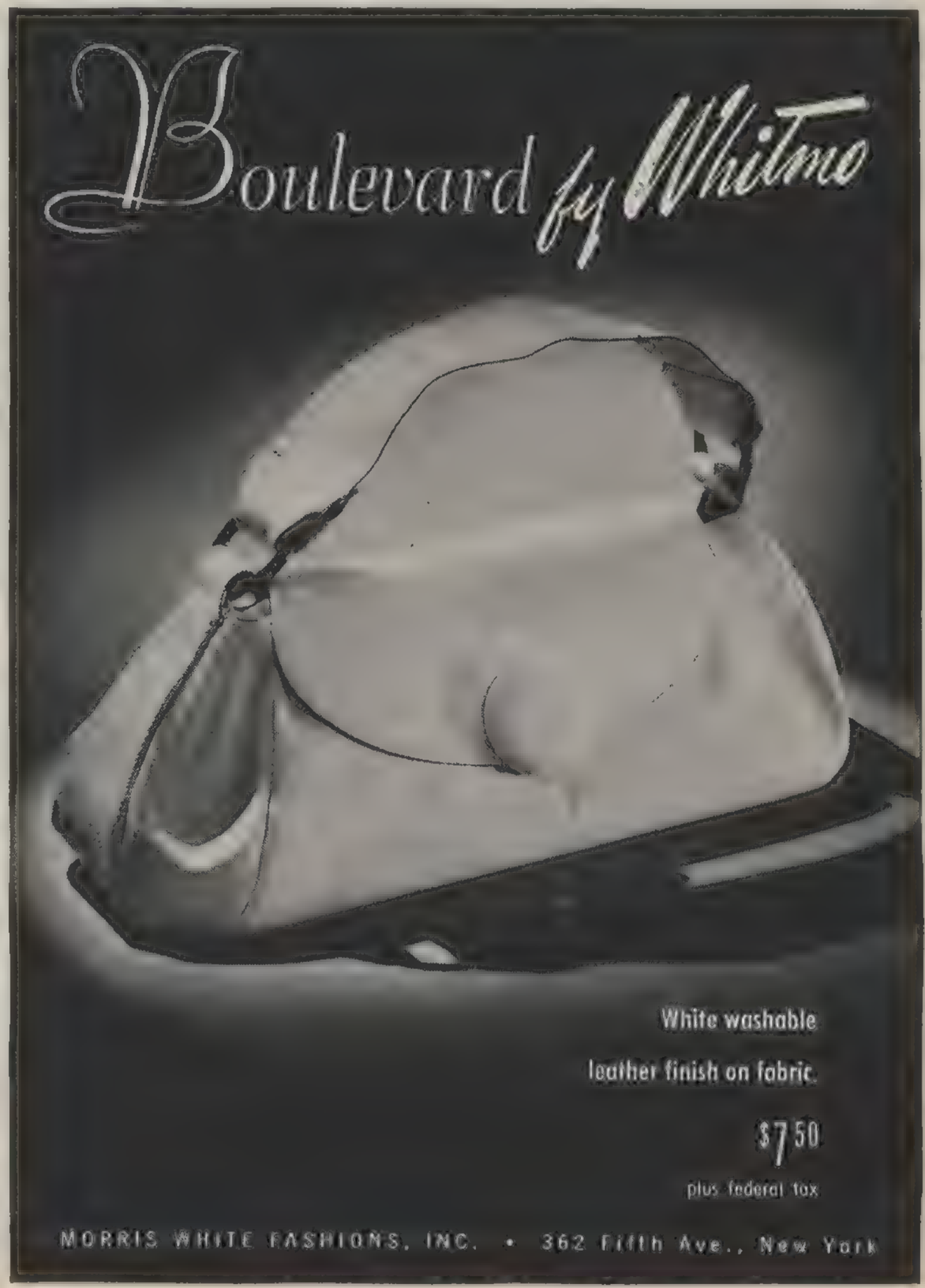

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NOTES FROM THE PHILIPPINES

(Continued from page 190)

liked was the courage of these people who had kept their songs, their dances, their life going during all the long Jap occupation. A Filipino schoolteacher said: "We knew you would come. Even when the Japs threatened us, we told them one day we would be free. We started to reorganize our life in earnest when you dropped the first leaflets, in December. We rehearsed in the woods. We wanted to be ready."

During the entertainment the G.I.'s held on their laps small boys or baby girls sucking Life Savers, and we were ringed with a vast group of Filipinos, all chewing gum. The belles all munched demurely, but the Mayor sat on the platform and put five sticks of gum into his jaw at once.

Setting up an American Red Cross Headquarters

Very early Monday morning we set out in an automobile and truck convoy. We drove about one hundred miles down a wonderful cement road, through a fertile valley for the entire trip—a flat, wide, green valley which reminded me of those in California, with the same aromatic smell in the villages, the sweet odour of wet earth and washed foliage, pockets of frangipani scent, and early morning air wonderfully cool and clean. The place selected for the Red Cross is off the main route, about six miles down a road completely bordered by trees, very like a French road between small towns. There was the same feeling of quiet and peace, and yet of liveliness.

Since not many Americans had been through here we were treated to a riot of yells, songs and flowers. It was touching and exciting. Incredulously, we read signs like this: "Come in Joe and eat all chicken you want free" and "Washing done free for Yank Joe." And always the "V."

We are camped by a Filipino graveyard with a handsome brick wall built, I believe, of bricks taken from one of the old Spanish fortresses along the coast. The Filipino burials are pathetic, yet very matter of fact.

The body is brought to the graveyard in a wicker sling, or else in a rough wooden coffin with air vents in the sides and the top. The burial party picks out any place they wish for the grave. Then the women retire while the men dig. When this is done the party gathers again; some weep and some throw in handfuls of earth. The burial is then over, except for sitting near the grave and smoking, the old women puffing on worn out cigars. I have never seen any party bring flowers and the grave is marked by nothing but a piece of board.

The Filipinos

The Filipinos have been wonderful. Teachers, young girls and old women have offered their help, and so have many *(Continued on page 192)*

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NOTES FROM THE PHILIPPINES

(Continued from page 191)

young boys and men. They do beautifully in the wards, carrying drinks, bathing the patients, attending to bedpans, and, of course, they have been invaluable in taking care of their own sick and wounded. I love their neatness, their cleanness. Even the poorest Filipinos manage to get their clothes washed and to carry on their lives with dignity. Some bring us presents of chickens or young pigs and even one or two goats have appeared. It has meant a great deal to our soldiers to see something positive accomplished—the liberation of a people. The G.I.'s are remarkably kind in giving their rations.

Serrijco, my Filipino boy, brought me last night some roast chicken on a palm leaf, and on another leaf a ball of rice, sweetened and glazed. It was delicious. This boy is studying to be a lawyer, and his good-looking, efficient wife, head nurse at the hospital here, is studying home economics. The boy's father is the most prominent engineer in this region, a famous bridge builder and driller of artesian wells. Serrijco has told me that it is fortunate we came in just at rice harvest time, for the Japs were due to come through the country this week to earmark for themselves eighty-five per-cent. of the crop.

Manila

Yesterday I had my first sight of Manila; it is frightful. There is not one single building which has not been either gutted by fire or shattered into rubble, not a house, not a shack, not a shed left whole. The façades of The Manila Hotel, The Metropolitan Theatre and The City Hall are all blackened over the windows where the flames burst forth. There are whole blocks of rubble where the fighting was hard or the shelling intense.

The Filipinos sit in little groups along the curbs of the almost deserted streets, wondering what to do next, their backs to piles of tin, wood, and stone which were once their homes. Some are digging. Some hover around the crews of our tanks and I saw one girl give an armful of water hyacinths to a member of a tank crew. In the heart of the business district there are few people in the streets, but in the crowded residential part of Manila there are lines of people waiting to register, or to be fed, and there are still longer lines beside the great canvas water tanks the Army has set up. The people seem immaculate and many women wear a small violet orchid in the neat roll of their hair.

A Philippine Tragedy

I have been able to get supplies in unbelievable amounts, but the problems which come to me would break your heart—families so separated that there is no way of telling where the members are, *(Continued on page 193)*

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NOTES FROM THE PHILIPPINES

(Continued from page 192)

life savings, homes and possessions wiped out.

Today, an old man, a Filipino, came in. A friend had brought him the news that his wife had been stabbed and his daughter wounded while his son had disappeared. When he got back to what should have been his home, nothing was standing. Friends insisted his wife and daughter had been taken away by stretcher bearers, but he did not know whether this was the truth or a lie told to comfort him. He had walked from hospital to hospital looking for them, till his slippers were worn through.

Like a small child he put his arm around me and cried on my shoulder. He had had nothing but a raw potato for over a day. I filled his plate, but when I went back he had taken very little. So I made him up a little bag of chocolate, fruit drops, cigarettes, and canned milk. Taking my hand in both of his, he said: "The name Taylor I never forget...God bless you." Then he put on his hat and shuffled down the hall, out the door.

But what can anyone do? Think what Europe must be like because of the mass deportations to Germany. It is all so frightful, so teeming in human woe, that I wonder whether the world can ever find its equilibrium again. It tears me apart.

Patients abandoned in a hospital

Terrifying stories have come from the large hospital just captured from the Japs. The Japs used two of the hospital's courts to mount their guns. As soon as the Americans got the range, the patients—some two thousand of them—were caught between the Jap artillery and ours. While we were trying to knock out their guns, and later, while we were hunting down their snipers, the Japs went from ward to ward in a frenzy of hatred, shooting and stabbing patients, throwing hand grenades, and raping ten of the nurses.

All of the patients were brought out while we were still securing one of the wings. That is, all except four. We found these yesterday when I had to go to the hospital with a gallant American woman, Mrs. Stewart, whose husband is dying from a lung abscess. She had to go back to the hospital to get the two suitcases that held all that was left of their worldly goods. It was a frightful trip. The streets were pummelled, ground down, deserted. The dead Japs and dead civilians smelled so frightfully that it was an effort to pass them. Except for a strong M.P. guard, the hospital was deserted. One building was still burning.

As we went along the corridors we passed bed after bed with little piles of clothing or baggage on them. Some had bloody sheets, covered with flies, and heavily stained pillows. We looked into *(Continued on page 194)*

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NOTES FROM THE PHILIPPINES

(Continued from page 193)

gloomy, uninhabited wards, with blood and filth on the floor, on the stretchers, on discarded rags. The smell from the decaying dead was so horrible I had to go out and vomit. Throats cut, heads blown open, people with their insides hanging out.

Finally we reached the small room Mrs. Stewart had shared with her husband for two years. We were getting her suitcases when I heard a small voice crying "Mister." Far off in a corner I saw one of the patients the Japanese had deserted. It was a small, thin man whose leg had been amputated, sitting on a mattress on the floor. He begged me to take him out. I cannot describe his wail of terror when he thought we were going to leave him.

He had lived alone in that vast, terrifying room for the two nights after the Japs had officially pulled out, only to send their patrols back at night to toss in more hand grenades and snipe at random. For two horrible nights he had kept company with the dead, not knowing who would come sneaking in, his only light the flames from the burning buildings.

With a G.I. we got him up, made an arm seat for him, and carried him to the jeep. He weighed only about seventy-five pounds, certainly no more than eighty-five. We brought him back to a hospital, where we reported the three other patients we had found abandoned on stretchers, now too far gone to know anything. While the thin, little man waited for the stretcher bearer he took a roll of Japanese money from his pocket and tore it up. He laughed (how, I would not know) and said: "I read in pomflet (pamphlet) Americans bring freedom. Now I know it true. Two days ago, lost, dead maybe, now alive, free." But I doubt that he'll pull through.

The Japs, as they slaughter, try to impress the Filipinos with the fact that the Americans are doing more damage, killing more people with their shells, than the Japanese. Yet, even though I have talked with many Filipinos whose houses were demolished because they were thought to contain snipers, I have not heard one word of bitterness. Not one.

Everyone still treats us as heroes. Today the Filipinos have presented me with a fried chicken and two hard-boiled eggs, and my laundry is being done by a family that saw me doing it myself and was very much put out that I had not given them the honour. Their gratitude is wonderfully sweet.

By Huxley

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FISH WITH NEW LURES

By Penelope Lundbergh

WHETHER we like it or not, the fish is here to stay, at least temporarily, as a more and more necessary part of the American diet. We may count ourselves fortunate in having a large variety to select from, and being able to plan a meal around a fish course without tearing our hair over the lack of red points. We need not stick to the traditional ways of preparation. Put your dreams of steaks and roasts away with your other post-war plans, and see how even amateur cooks can make fish dishes exciting with recipes such as these:

Smoked Salmon with Spinach, Dill, and Egg

1 pound smoked salmon, sliced thin. (If very salty, soak for several hours in cold milk or ice water.)
3 pounds spinach
4 eggs
Sprays of dill

Cook the spinach ten minutes in slightly salted boiling water, drain, and put through the grinder. Re-heat. Poach 4 eggs. Arrange the spinach in the centre of a platter, surmount it with the eggs, and surround it with salmon slices and sprigs of fresh dill. (Your greengrocer will obtain the dill for you on a day's notice if he does not keep it in stock.) Serves four.

Clam and Chicken Hash

1½ pints small clams in their liquor
1½ pints diced cooked chicken
2 cupfuls thick white sauce
2 egg yolks
Grated cheese
2 to 3 drops Tabasco

Simmer clams in their juice until the edges curl. Separate from the liquid and chop very fine, adding enough of the broth to keep them moist. Mix clams and chicken with previously prepared white sauce; add the Tabasco, and cook together for 5 minutes, stirring constantly. If the sauce is too thick, thin it with a little clam juice. Now, remove from the stove, and allow to cool sufficiently to stir in the beaten yolks of 2 eggs. Place in a low baking dish and scatter grated cheese sparingly over the top; brown quickly under the broiler flame. Clam broth and chicken broth, half-and-half, served very hot or very cold, is good with this. Some like a dash of tomato juice, too, but I do not think it enhances the flavour. Serves four.

Salmon Mould (Cold)

2 pounds salmon
1½ envelopes gelatin
2 cupfuls stock
1 cupful sour cream
½ cupful mayonnaise
Salt, pepper, sugar to taste

Cook salmon in briskly boiling water, salted, for ten minutes. Remove and save stock. After the skin has been taken off and all the bones eliminated, put the fish through the grinder. Dissolve gelatin in 2 cupfuls of stock, and add it to the salmon, with sour cream, mayonnaise, and seasonings, and blend all together, beating it with a fork until it becomes a mash. Pour into a *(Continued on page 196)*

FISH WITH NEW LURES

(Continued from page 195)

mould which has been rinsed out with ice water, and place in refrigerator to harden. Invert on a cold platter just before serving, and garnish with paper-thin slices of cucumber which have been marinated in French dressing. Of course, this dish can be made with other fish as a base, but if it is too bland, tomato paste or capers will point up the flavour. Serves six.

Swedish Fish Mould (Hot)

A simple variation

1 pound raw fish—haddock, halibut, or cod
¼ pound butter or margarine
1 can evaporated milk or ½ pint cream
4 eggs
4 tablespoonfuls flour
Salt, pepper, sugar to taste

After boning the fish, put it through the grinder and blend with softened butter or margarine. In another bowl, beat the egg yolks with flour added little by little, cream, and seasonings. Combine this with the fish so that it forms an even consistency. Cut in stiffly whipped egg whites, preserving the fluffiness of the whole as much as possible. Pour into a covered mould, which has been well buttered, and steam for 1 hour, either on top of the stove, or over a pan of water in the oven. Invert on a hot platter, and serve with lobster and shrimp sauce and parsley potatoes. Serves six.

Lobster and Shrimp Sauce

1½ pound to 2 pound lobster
1 pound shrimps—(*I prefer canned ones because they are smaller.*)
2 tablespoonfuls butter or margarine
3 tablespoonfuls flour
2 cupfuls stock
1½ cupful cream
2 egg yolks
2 tablespoonfuls sherry
Salt and pepper

Have your fish dealer clean a live lobster and cut it into fairly small portions. (Don't watch him!) Put them in a large saucepan with a pound of shrimps which have been washed and drained, and cover with slightly salted boiling water. Cook for 10 to 15 minutes, not more. Remove the shrimps and lobster and take the meat out of the shells. In another pan, heat butter and flour and add stock gradually. Cook for ten minutes and put in the lobster and shrimps. Re-heat before serving, and at the last moment add the cream in which the egg yolks have been beaten, and the sherry.

Here is an excellent soup for the next day. It is very little additional bother to replace the lobster shells in the remaining stock and cook until the broth is reduced by half. Strain and put in the ice box in a covered glass jar until needed. When you are ready to make the soup, melt 1 tablespoonful butter with 1 teaspoonful anchovy paste. Blend into a paste with 2 tablespoonfuls flour. Then pour in the left over stock and cook slowly for 10 minutes. Before serving, add half as much cream as you have stock, and for each 2 cupfuls of cream, 1 beaten egg yolk. Garnish with chopped parsley or chives.

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NEW YORK CITY

GERMANY OUT OF THE GERMAN PRISON

(Continued from page 143)

to the Red Cross. The prisoners who still have any health are patient and exhausted, crossed up with moods of great hilarity and greater restlessness.

Now in the cells of another Gestapo jail, G.I.'s bunk. Only yesterday this jail echoed with tortured men, contained the bodies of starved and mutilated foreigners and even some Germans. Today our soldiers have canaries in cages, pin-up girls on the walls, stoves, and candles in champagne bottles. The letters home are piling up. The steel doors are wide open and a radio is blaring swing. A boy in the next cell tried on some German handcuffs and had to be chiseled out of them.

They do not fraternize with the Germans. The rules are strict. If an enlisted man is convicted of fraternizing, he is fined sixty-five dollars. If an officer is convicted, he gets degraded and the penitentiary for five to thirty-five years. Fratting may be taking too long to arrange for the laundry, asking the way of Germans, shaking hands, giving chewing gum. Instead of the sixty-four dollar question, the boys ask if you have popped the sixty-five dollar question.

The soldiers stand around in doorways, bored. The only living thing they can approach is a pooch they've adopted from some bombed place. They watch the Fräuleins clatter by in good shoes and silk stockings. I never saw a bare-legged one. In the cold months they wore fur coats and hats, like flat pancakes on the front of the head, with nape-fitting felt backs like helmet snoods. Sometimes you see girls carrying pails of water, but you never see a G.I. offer to help. In the towns and crossroads they watched the children, thousands of them evacuated from cities, but all seemed bouncing and rosy and impudent kids.

There are several self-conscious and noticeable differences between Germany and a "friendly" country. Certain Alsace towns, you know, were inimical to us and certainly Nazi-lovers. But we operated there and felt differently. We made mistakes, trusting and mistrusting, but there was never the same kind of feeling that I have in Germany. Here it is eerie.

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"FORTY-EIGHT TEACUPS..."

(Continued from page 160)

who could recognize an opening wedge as such, is a man who can not be made Ambassador because he has no income of his own and, can not, therefore, afford to entertain on the generous scale expected of chiefs of missions. There are, of course, some posts where no considerable amount of entertaining is necessary and where poor men may, therefore, serve; but there are other very important posts where lavish entertainment is the order of the day.

In an unhappy, left-handed fashion, Congress has long recognized the need for a private income to supplement the salary of our diplomatic representatives. Year after year, it confirmed the appointments of rich men, snatched from civil life (and, probably, from a successful business enterprise) to take over our most important foreign posts. This was, until very recently, the way all our major posts were filled. Sometimes, it worked beautifully, notably in the case of Myron Herrick, who, completely untrained in diplomacy, was one of the greatest Ambassadors to France that this nation has ever had. But, within the memories of all of us, there have been many less fortunate appointments. And it is essentially ridiculous that our foreign representation should be a question of luck.

Our State Department works hard to remove the element of chance. In a progression very like that from the two-dollar to the sixty-four dollar question, it carefully chooses a few of the young men who present themselves as candidates for the diplomatic service. They are examined for knowledge, for character and background, for a special sort of diplomatic mentality. It has even been said that examining officials consider the candidate in the light of the woman he is apt to marry, when and if he does. (Diplomats' wives are extremely important. There was, in fact, one famously successful French Ambassador whose acidulous colleagues attributed 50 per cent. of his success to his wife and 50 per cent. to his cellar.) All these conditions satisfied, the candidate is accepted by our State Department. He is trained for years, in minor consular and secretarial posts in small countries, then in our big Embassies. After many years, he is a second secretary; then a first secretary; then, in a mounting crescendo, a counselor. He is middle-aged; he is ripe with experience; he knows hundreds of the trained diplomats of other countries. His wife, also trained by years of experience, is equipped to entertain the most difficult, most important bore. He is ready. The great moment has come and it falls absolutely flat. He cannot be made Ambassador (or even Minister) to a most important post, because the salary of an Ambassador is not enough to *(Continued on page 199)*

TERRY maid

WALLETS FOR MOTHER

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"FORTY-EIGHT TEACUPS . . ."

(Continued from page 198)

cover the expenses of an Ambassador's life in that post.

It's a bad moment in our diplomat's life. But it is not his first bad moment. As a young third secretary, he often felt a little dreary when he took a tram out to the golf club he could not afford to join, and watched the Italian third secretary (whose salary was carefully matched to that of his British colleague) lead off in the benefit golf tournament. He felt dreary when he had to refuse invitations he could not return in kind. Congress may feel that golf and dinners are unnecessary for an American, that there is something rather fine in being so singled out among the diplomats of other countries, but it is very hard to interpret this subtlety to foreigners (who seem to take a lighter view of the matter) or to find it very sympathetic, when one is among the only five Americans in such a position in Berne or Buenos Aires.

If American diplomats suffered, and that were that, Congress might be a little more justified in keeping such a stiff upper lip on their behalf. But their sufferings are only a minor part of the damage done. Many of our diplomats feel that, in hewing to this Spartan line, we give an unfortunate impression of caring little for the graces of human relationships, concentrating only on getting the signature on the dotted line. Congress can brush off this complaint, perhaps, on the ground of special pleading. But what cannot be so lightly dismissed is the incalculable loss to the American people when a trained man must be overlooked for purely financial reasons. Beyond that, there is the potential loss of all the brilliant, ambitious young men who never consider diplomacy as a career because the salaries are so small and because so many of the plums (honorific rather than financial, be it understood) go to politically-minded and successful business men.

Such economy is not native to most Congressmen. As a rule, they seem to prefer nice, round figures. (And, even if it were a question of economizing, the total could not be astronomical —in the whole world, there are fewer than sixty U. S. Embassies and Legations.) No, in this matter, the Congressmen are acting on principle. At best, they receive only ten thousand dollars a year for their own services to the nation and perhaps they feel, not only that no Ambassador could be worth so very much more, but also that there is something Puritanical, and frontier-like, and therefore splendid in ignoring the customs of other nations and sticking to their own line.

The man responsible for much of this righteous feeling of Congress was Mark Twain. When a diplomatic uniform was being discussed, he said, very loudly *(Continued on page 200)*

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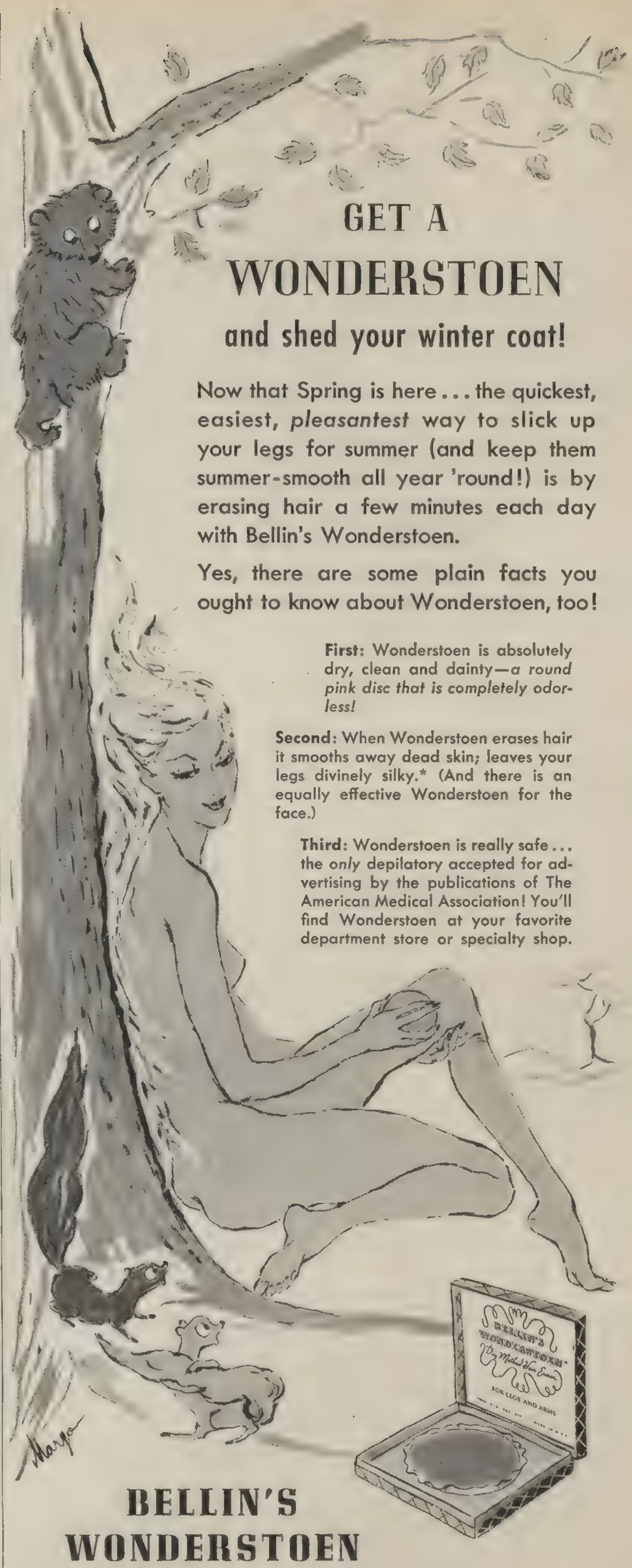

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*FOOTNOTE: For lovely feet as well as lovely legs, ask for a copy of Bellin's Short History of Leg-Art, entitled "Let's Look At Your Legs—Everybody Else Does!"

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"FORTY-EIGHT TEACUPS . . ."

(Continued from page 199)

and without his usual sense of humour and proportion, "The dress of an American gentleman is good enough for any court in Europe."

So, now, American gentlemen who are diplomats must march in a formal parade at eleven in the morning, for example, in full evening dress—white tie and tails—among the neat diplomats in the usual dark blue diplomatic uniform. Mark Twain did not, in modern psychiatric parlance, think the thing through. There are moments when the dress of an American gentleman gives our diplomats the look of the college boys who never got to bed.

While our ancestors were living precariously on still savage frontiers, perhaps our poorly paid diplomats did more truly represent the country. America was a very junior nation then, and it may have been more fitting that, like a débutante at her first balls, she should not be too grandiose in her early official appearances. And, in those days, too, there were always the travelling Empire builders, who presented the sprawling magnificence of our country in contrast to the plain living and high thinking of our diplomats.

Certainly the days of travelling Empire builders are over, and so should be the essentially isolationist attitude of refusing to act on a par with other nations. There is no need to gear our diplomatic salaries to those of the British diplomats, as the Italian government did. (This was so automatic, that Italians cheered every raise in the British scale, knowing their own would follow.) But we should give our diplomats enough money to represent us adequately, according to generally accepted world standards. The British Ambassador in Washington, for example, receives the maximum allowance from his Foreign Office—about seventy thousand dollars, plus a magnificent Embassy and Chancery, motors, china, silver, glass and linen, all provided by the British government. Our Ambassador in Britain receives our maximum—seventeen thousand five hundred dollars, plus some modest special allowances and a handsome Embassy given to the nation by J. P. Morgan.

Nor are the British and Italians the only ones who believe that such expenditures are justified; we have all seen photographs of the Soviet Embassy in Washington, showing the full splendour of the building, the extravagant richness of its entertainments. No other nation except our own affects this extraordinarily niggard attitude; few Ambassadors except ours need depend on the generosity of a private citizen for a suitable Embassy. Surely now, when our diplomats will need every aid in their work, it is the moment for Congress to relax that stiff upper lip and consider a little more sensibly the way of the world.

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"MUCH WAS SAID, MUCH WAS ATE"

By Mary W. Nicholson

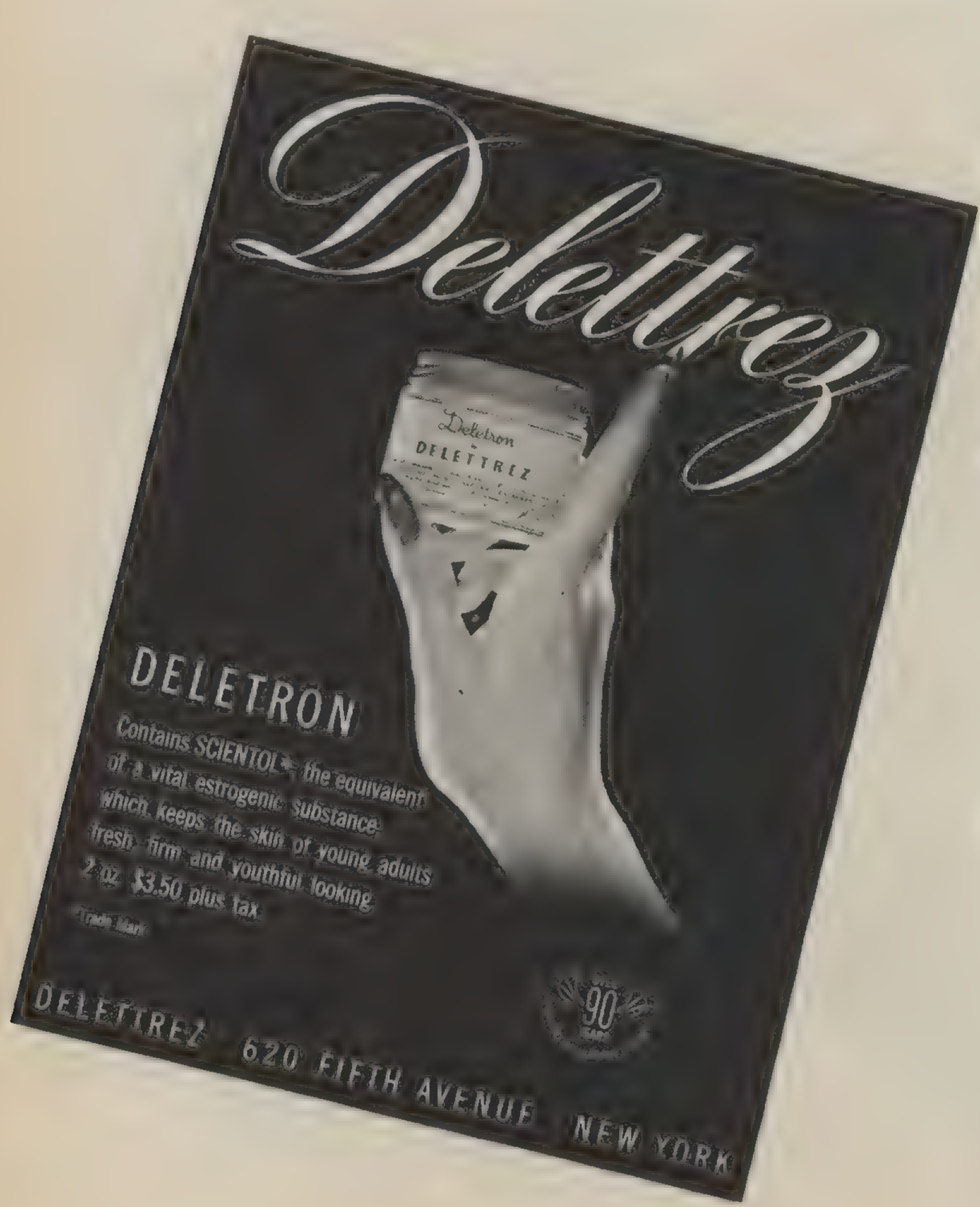
WOMEN, I find, are continually being accused of inaccuracy. Stephen Leacock once wrote that, fortunately, women did not go in for information—or if they did, it was so inaccurate as to be harmless. Emerson went even further and accused us not only of inaccuracy but of embroidery. Children, he suggests, constantly colour facts with their imaginations but, "women, more than all," he continues, "are the element and kingdom of illusion. They see through Claude-Lorrains."

I remember a story which Max Beerbohm once told of his sister. "Like all women," he said, "she only listens with half her attention and then makes up with her imagination for what she misses." And he went on to tell how on one occasion when the talk had turned to wines he happened to mention a certain winetaster whose palate was so keen that he could instantly tell not only the locality of a wine but its vintage. Some time later his sister decided to write the story and showed him her copy.

He read with amazement about a man, who had a parrot of which he was so fond that he fell into the habit of dipping his finger into his wine glass and giving the parrot a taste. Finally, the wily bird had tasted so much that he was absolutely infallible and when his master demanded, "Now what's that?" would squawk out, "Château Yquem 1879."

The truth of the matter is that I myself, a creature of no imagination, have nevertheless, in the confines of my own family, long suffered a reputation for precisely this sort of thing. Reared as I was, from lisping infancy, to a strict adherence to the truth, however painful, this troubled me for a time. But my conscience is now at ease in the matter. If the alchemy of memory persists in changing even the dullest dross of old experiences into gold, I cannot find it in me to object. Surely time, habitually so heartless to women, is uncommonly generous here. For, given only the passage of years and a characteristically incompetent memory, any woman can run up something rather good. Indeed, it is the men who are to be condoned if their memories do not function similarly. What a pity they cannot see through Claude-Lorrains too! For, what, I should like to know, is pleasanter to see through?

There is, I confess, one respect, in particular, in which my mental counterparts depart radically from the originals. Claude, we are told, was little concerned with the figures in his canvases and often left them to lesser artists to sketch in. Whereas, in mine, the figures are not mere decorative adjuncts; on the contrary, they are all too human and I find that, especially since rationing began, they are very likely to be engaged in a *déjeuner sur l'herbe*, a *(Continued on page 202)*



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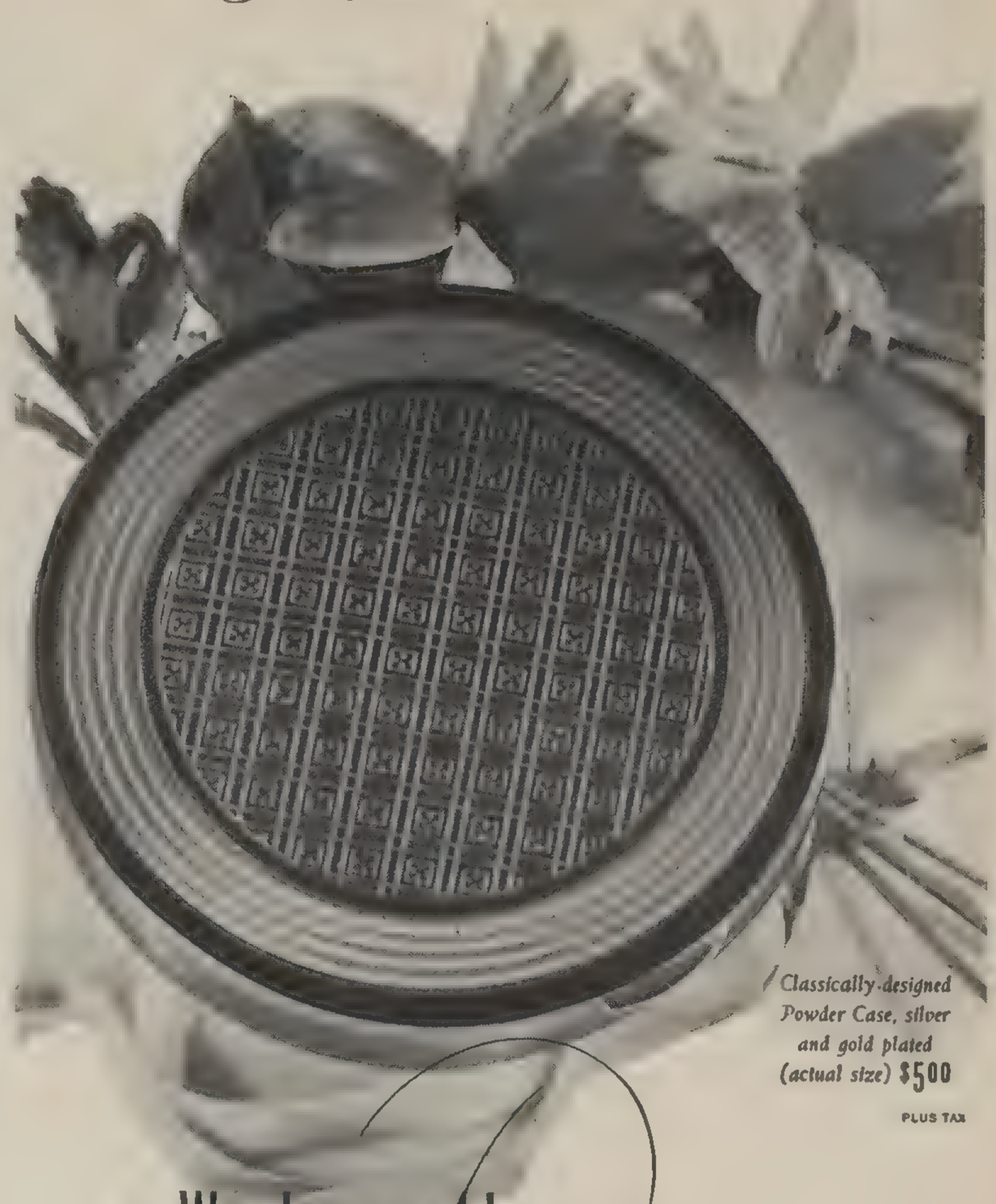

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"MUCH WAS SAID, MUCH WAS ATE"

(Continued from page 201)

fête champêtre, or some similar affair—either *al fresco* or indoors. They are—eating. Only the most delicate fare, of course, but, eating, nevertheless.

The only explanation I have been able to arrive at for this untoward state of affairs is that, though any meal now may be uninspired, lunch is likely to be sketchy as well—something unrationed and unwarranted. There was, for instance, the other day at the hospital where they have accepted me in a capacity for which I was entirely uncontaminated by any training whatever, that of volunteer medical librarian. The morning had gone in a struggle with the intricacies of the Congressional system, and I sank, a trifle early, into one of the uncompromising chairs in the big dining hall. The chattering groups of nurses and nurse's aides had not yet begun to gather; the room loomed large and empty, the walls were bare, the table was bare, the day was bleak. My febrile brain slowly revolved the insoluble problems of where to file *Microcystosis in Hemolytic Icterus* and how to stretch the family's remaining ration points until the end of the month. A sandwich and a thick cup of coffee which had sloshed over the edges appeared in front of me.

This, I decided, was the moment for a private showing of one of those canvases, preferably a Claude. At least it must be Italian. For in the age of innocence when we first went to Florence to live, life was assuredly simpler. The women had time to look their prettiest, and the men were never too busy to come to lunch. Oh, tranquil, beautiful world! It was a spring day and the sun was shining. I leaned back against the cushions in one of those pompous taxis of which their Italian owners are so proud—a grand and antiquated *voiture de luxe* bought second or third hand from some impoverished *marchesa* or *contessa*, and polished with loving care. The *Viale Galileo* had begun to climb and we rolled up its wide ascending curves, past impressive wrought iron gateways flanked by tall pillars of stone, past villas, glimpsed at the end of long converging lines of cypress trees.

We were going to the Villa Loeser and, with the exception of I Tatti, no private villa in Florence housed so magnificent a collection of *objets d'art*, of primitives, of renaissance and modern paintings.

It was obvious that we were the last to arrive and the suddenness with which luncheon was announced suggested a soufflé was about to expire. To be late had been inauspicious enough, but in the hurried introductions that followed, as one Latin face after another greeted me, my spirits—so high only a few minutes before—sank into a *(Continued on page 203)*

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"MUCH WAS SAID, MUCH WAS ATE"

(Continued from page 202)

rapid decline. I was, I still am, acutely conscious of my deficiencies as a linguist. Italian, alas, is not my forte. The printed page I can cope with; I can instruct the servants or exchange a few happy colloquialisms with the shopkeepers. But there virtuosity ends; small talk trips me every time. The elusive idiom vanishes and my mind becomes as brightly blank as a cinema screen when the film snaps. But Italian is such music, you will tell me, and music, no doubt, it is. But the tempo of it—the unremitting *molto vivace* of its melodious cadences! Under their relentless onslaught, like Charles Lamb, I have no ear. I am immediately, hopelessly, ignominiously defeated.

There is, of course, the possibility of murmuring an occasional *si, si, da vero,* but haven't we all encountered the fatuous foreigner who, in the folly of his pride, answers with an eager affirmative, a rapid, repetitive, "Yes, yes," all queries as to what time the train leaves, or which track for the Rome Express? *Si, si, si,* a shabby subterfuge at best, and besides, it doesn't work.

As we made our way to the dining room I was seized with cold terror. Not even the thought—usually so animating—of a perfect meal was sufficient to cheer me, nor the sight of the table gaily spread with coarse yellow linen and centred with a mass of tiny yellow and lavender iris.

Any moment now the thin veil of my incompetency would be torn from me. And then as my chair was being pulled out for me, I was aware that a bland British voice was saying something at my elbow. I looked into the homely, quizzical, and famous features of Reggie Turner, the most intrepid and entertaining diner-out in all Florence. For nearly three decades he had practiced the fine art of table talk, for he knew everybody in Florence and in London and was himself straight out of the pages of an Aldous Huxley novel.

The sound of English would have been enough, but to have it spiced with wit and anecdote! Fate had never been so kind. In the happiness of my release I was suddenly suffused with courage and magnanimity, and turning to the Latin gentleman on my left, offered one or two penetrating observations on the weather before leaving him to the quiet enjoyment of his meal.

But what *was* it that Mr. Turner said in plain English on that particular day? Could it have been that even then I was not entirely attentive—my mind not wholly his? Perish the thought. But did he discourse on parrots or palates, politics or personalities? I've no idea. For out of the utter void of that conversation there returns to me only the comfort of one common-place sentence: he said that even after *(Continued on page 204)*

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"MUCH WAS SAID, MUCH WAS ATE"

(Continued from page 203)

eighteen years in Italy he still spoke the language badly.

Meanwhile, it was apparent that, in any case, I had reckoned without the social gifts and linguistic talents of our hostess. She glided with effortless ease from French to Italian to English and back again though it seemed to me that (doubtless in deference to convention) it was always in Italian that she reached her top speed. Food and wine were equally good and as the meal progressed the very atmosphere became palpable with well being. The soufflé was succeeded by squab—small, succulent, well-browned, and plump with a stuffing in which were faintly discernible those herbs that Italian cooks understand so well. A green salad, sharpened with wine vinegar, tempered with olive oil, was their only accompaniment. French, English and Italian rose in the final movement of a confused symphony of sound—*allegro ma non troppo*—as lunch, having progressed through wild strawberries in cream, came to an end. Or, in the words of Jane Austen, "much was said and much was ate and all went well."

Of all places for coffee after lunch, an Italian garden in spring is undoubtedly the most perfect. The season was now well advanced—it must have been April, I think,—or early May. In any case, the box-bordered beds at the Villa Loeser framed a precise profusion of yellow tulips and pansies, and the lemon trees in their large earthen jars showed an occasional waxy fruit. The pungent scent of their blossoms hung in the air, and here and there, at regular intervals against a background of clipped cypress, some moss-grown marble goddess—a flower-bearing Ceres or Diana—posed with grace on her pedestal. Like most Florentine gardens, this one was terraced into a hillside, and below and beyond its ordered parterres there stretched a wide and wonderful view. Slope after intervening slope—misted over with the thin grey foliage of olive trees, accented here and there with the dark distaff of a cypress tree or the red-brown roof of a villa—receded to the horizon where there arose in irregular splendour the impressive blue bulk of the Apennines.

The other guests must have departed, I think, and our hostess given herself over entirely to English, when we made a tour of the villa; for here, along with the timeless beauty of those surroundings, intelligible fragments of talk reappear. The rooms were sombrely splendid; early Madonnas looked out of dusky gold backgrounds, small bronzes stood against old damask or on the gleaming surface of old wood; on the waxed red tile of the floors antique rugs spread their soft brilliance. Here was an El Greco Christ, there a Pietro Lorenzetti Virgin, a Michel- *(Continued on page 205)*

"MUCH WAS SAID"

(Continued from page 204)

angelo Madonna and Child.

Endlessly admiring, we went from one high-ceilinged *sala* to another and finally arrived at the tower room—spacious, flooded with sunlight, and especially planned for the collection of Cézanne landscapes. A carpet of creamy beige covered the floor, white net curtained the windows, and on the chalk white walls glowed the Cézannes in their gem-like blues and greens. The furniture of highly polished fruit-wood was, I think, of the Directoire period, and its fabric—textured hand-woven material of an intense blue—had originally been antique bed covers, discovered in Lucca and especially dyed. The only flowers in the room were poppies that hung their scarlet petals above the opalescence of Venetian glass.

I should have liked to linger indefinitely among the poppies, the polished fruit-wood and the Cézannes. The poppies, in fact, had begun to lull my senses most pleasantly. But "element and kingdom of illusion" that I am—according to Emerson—nevertheless, somewhere in the cloudy spaces of my cranial cavity, one fact had taken definite shape; luncheon was long since finished—sandwich, coffee and bread pudding had all disappeared. The half hour of indulgence is over, I said to myself, with no thought of irony, and went back to work.

RUSSIAN FASHIONS

(Continued from page 131)

that it was not enough to present a good model if the design didn't show some creation and originality. They were also meant for women who are in position to dress stylishly and couldn't be worn by student or factory worker.

First place in the parade was held by Moscow's "House of Models." Their designs weren't better than Baltic States but they combined national Russian styles with foreign. In Soviet point of view this made them the best.

Models went into production immediately after parade. Each model is to be made in five sizes and different colours. Each republic will arrange for its own distribution. Designers chose models they wished to take to their home state for production.

Russians have no intention of nationalizing their fashions. They will retain Russian style clothes but parallel with this they will develop a combination of foreign and Russian styles.

Every week lectures are held at "House of Models" on history of art and costumes. Designers consider dressmaking closely related to architecture, so two of Soviet's leading architects, Arkhin and Iofan, hold weekly lectures there. Attached to this house is library of history of costumes. Vogue is received regularly and filed and continuously referred to.

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PARIS SPRING COLLECTIONS

By Olivia Chambers

THE greatest example of the desire for simplification in the Mode is the new rage for different versions of the high-crowned Page Boy hat, with or without feathers, worn well on the back of the head. These are seen at Maud et Nano, in black with pheasant feather, at Reboux in white straw with velvet bows, at Paquin, of grey felt with grey quill, or of white straw with entire bird perched atop, and at Schiaparelli in red felt quite low and having a tiny pointed top. Very new are the sailor hats, small and flattish, worn on the back of the head as shown in black, brown, and white straw, veil-trimmed, by Maud et Nano, with Rochas' dresses. The high crowned, natural coloured, straw layer-cake sailors worn straight across the eyebrows as seen at Reboux, or Schiap's high crowned sailors with small brim, and loose scarf drape around the crown of black, dark blue, or natural straw are exceedingly smart and next in popularity after the Page Boy hats. For prints and hot days there are also large sailor hats in black, white, or caramel from Legroux, or charming, large, off the face Bretons from Legroux, Schiaparelli and Talbot, et cetera.

Paulette makes amusing little felt mushroom hats with stems, in beige, blue, and black for Piguet's collection, which are worn on the top of the head. Furthermore, Talbot, Schiap, Paquin, and Legroux have all given their interpretation of the romantic tricorne. Bulgy, bulky, towering hats are no longer smart, as this new trend proves, and trimming is less important than actual shape; economy of detail and beautiful line are far more essential in the new fashions.

Fussiness is a thing of the past, in clothes as well as in hats. At Lelong the bodices are either sweater-plain with tight sleeves, the hip-line being draped, with straight or narrow pleated skirt below; or the skirt is plain and the top has deep kimonoed armholes (as in the tan, black-buttoned dress, photographed with Legroux's large black sailor hat, this being Lelong's newest line).

Paquin is sponsoring the *fouragère* armhole, or the draped shoulder and kimonoed armhole, ending always in a long tight sleeve to the wrist.

Both Balenciaga and Paquin have hinted at the return of the tunic; Paquin in a blue-and-white print model and in a tailored beige wool, both with long tight sleeves. Balenciaga shows one very new outfit of blue wool, the blue-and-white print tunic being partly covered by a tiny buttoned-on wool skirt, and the long sleeved wool bodice tucking into the belt. (See page 144.)

Piguet uses the simulated bolero all through his collection for his bodices, his sleeves being always tight, usually long, *(Continued on page 207)*

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PARIS SPRING COLLECTIONS

(Continued from page 206)

as they are also at Schiap, Lelong, and Rochas. The ubiquitous Canadienne or windbreaker has at last departed from the eye of fashion, but its influence can still be seen in the long, dressy, full-skirted jacket, such as the flared black faille at Maggy Rouff, the white-and-golden Paisley at Schiap and the ice-cream pink suit at Paquin. We also attribute to it the fact that at all houses the tailored suit is wrist or finger-tip length. Carpentier and Balenciaga emphasize the very long jacket; Balenciaga exaggerates the round hips and lengthens his skirts considerably. We seem to see a very slight tendency towards the longer skirt, Balenciaga, Carpentier, Lelong and Rochas showing them a bit more than below the knee. Rouff is outside this new trend, her skirts being very short and full and her sleeves over-large, with the exception of one or two models. Rochas is developing his tiered skirts, using deep flounces on one or two of his jackets as well.

MAD CARPENTIER: Continues bias cut or kimonoed sleeve, wider at top and sometimes importantly draped and pushed up to the elbow; bodices have soft lines, the skirts are circular.

MAGGY ROUFF: Large, leg-o'-mutton sleeves, tiny waists, and very full, short skirts.

LUCIEN LELONG: Draped or swathed hips with tight long sleeves and slim—even when pleated—skirts. Flared, rounded, longer in back, tailored suit jackets. One or two very new models have slim straight skirts and deep kimonoed armhole, sleeves tight from elbow to wrist.

PAQUIN: All the emphasis is at the armhole, which is either draped, *fouragèred*, or kimonoed with loose overfolds. The skirts are usually circular with godets, or inverted pleats in front. Also noted were two very new, long, tunics.

MARCEL ROCHAS: Long or short tight sleeves and plain bodices, with tiered skirts, or occasionally tiered peplums on suit jackets with tight underskirt.

MOLYNEUX: Skirts have stitched pleats to hipline, free box or knife pleats from there on down. The bodice shirtwaisted with bloused cuffed sleeves.

PIGUET: Slim skirts with very deep inverted pleats in front, suggesting a culotted skirt, the bodices suggesting boleros either by lingerie detail or cut.

BALENCIAGA: Over-long, wide skirts, and over-long curved peplums on suit jackets. One very smart blue suit with narrow, longish skirt, having blue-and-white print tunic to just above the knees with tiny buttons on wool overskirt and wool blouse jacket.

OTHER NOTES: The short, straight box jacket as seen in red at Schiap, or loose and *(Continued on page 208)*

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PARIS SPRING COLLECTIONS

(Continued from page 207)

casual, as Paquin's Alice blue buttonless model, or Lelong's tan box-jacketed suit.

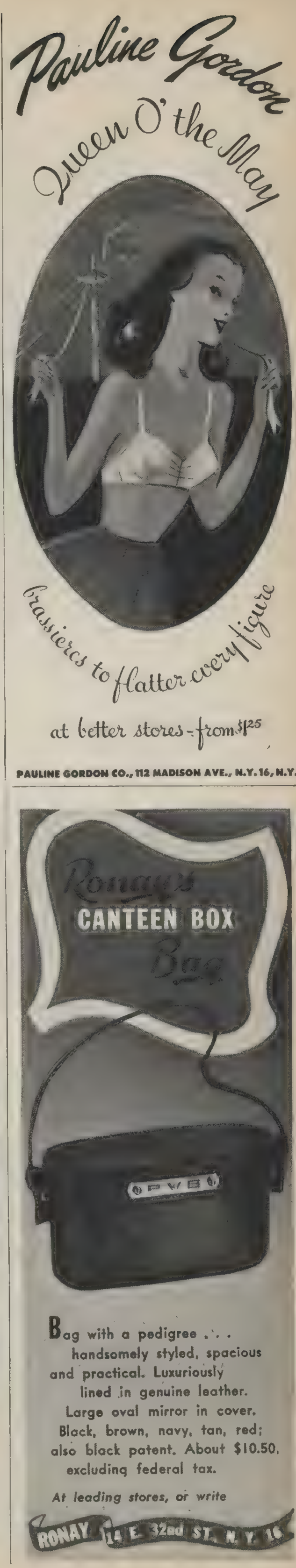
Coats are no longer belted; they are either fitted redingotes, or loose and straight, with kimono or monk sleeves and are usually buttonless. Tailored suits *per se* are rare, the belted, slightly bloused in back suit being more popular and the print or wool dress with its own coat, replacing the former favourite.

MATERIALS: Striped simile wools of sand, grège and tan for suits or in the same shades for coats. Lots of crêpe prints for dresses, coat linings, suits, and even redingotes. Linen for separate jackets in bright or pastel colours, in natural for coats or dresses and suits, and in bright colours for evening wear, often embroidered in white or black. Taffeta and rayon satin are used for black suits with flared jackets, or for long afternoon or evening coats, some satin for evening dresses and embroidered white organdie for trimming and whole evening dresses.

COLOURS: Sand, grège, tan, and beige, favourites for wools; lots of dark blue; still a good deal of scarlet and some powder blue and ice-cream pink in every collection. Blue and white, or red and white stripes. Blue and white, blue and green, or blue and red, and brown and white are most popular for prints. More white than usual and not much black.

TRIMMING: Most houses are using a great deal of white linen or organdie, either plain or eyelet embroidered; and surprisingly enough, at Rouff, Piguet, and Schiap, we noted very heavy white cord Irish lace embroidery on lapels, pockets, or used for collars and cuffs and even for evening dress bodices, as at Balenciaga. All houses use white, or black, or gilt embroidery on their dressy models and it is more delicate, more tracery fine, than any seen these last years.

On the whole none of the collections were as exciting as the spontaneously exuberant ones of the Liberation; each of the houses has many models that have the stamp of great creativeness. We somehow feel that the exotic perfume of "Shocking" screened by the more substantial odour of good cabbage boiling for the Schiaparelli canteen on the day of the Opening typifies the whole trend of sensible but lovely clothes, which are primarily Cabbage designed by Caviar creators.



PARIS NOTES

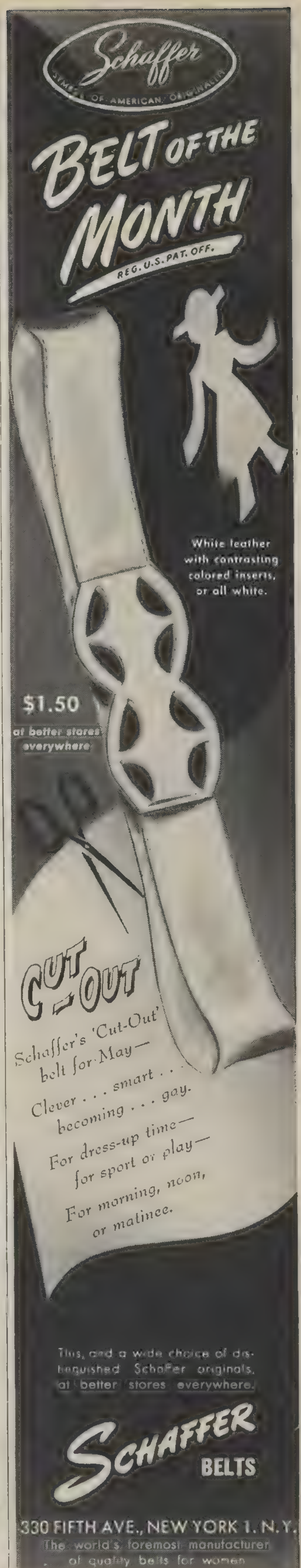
• American soldiers arriving for leave in Paris are assigned to various hotels taken over as Leave Clubs, and run by the American Red Cross with the aid of French volunteers. The men's first concern is a bath and shave. But their second is—what to do? And one question they put to the French girls at the information desk is "Where is Pig Alley?"...the *rue Pigalle*, centre of the night club district. Before the night clubs were closed, the *Tabarin* and *Lido* were two popular goals...now their chief entertainments are the dances given every night at one or more of the American Red Cross Leave Clubs.

These dances are open to all American men and women in uniform, and a carefully chosen list of French girls who come by special invitation. At the Washington Club, which is run by Miss Eva Dahlgren (formerly of Ann Morgan's Committee), the invitation list is the smartest in Paris... including often the two young de Noailles girls (daughters of the Duke de Mouchy), the pretty dark-haired Princess de Faucigny-Lucinge, the two D'Oilliansons, the Countess de Gramont, and Carmel Benito. Much more emancipated now, conservative young French girls arrive in groups of two or three, unchaperoned, hatless, wearing simple dark dresses. At the stroke of 11, they run like rabbits for the *Métro*, which stops at 11:30 P.M. If you miss it, you have to walk home.

• One of the interesting art exhibitions of the spring was the loan exhibition of twenty-four canvases of the great painters from Corot to Matisse, shown at the *Galerie Martin Fabiani* for the benefit of the Stage Door Canteen. Journalistic hit of the show was a landscape at Cap-Martin, painted by none other than Winston Churchill on one of his prewar trips to the Riviera....Another interesting show was that of the paintings of artist Rina Rosselli, former wife of dressmaker Marcel Rochas. Italian by birth, Madame Rosselli has been working in Monte Carlo, where she helped plan, as well as make the sets and costumes for a ballet called "L'Indiscret," produced by the New Ballets of Monte Carlo.

• Paris shop windows put up a good front, but behind them are glaringly empty shelves. Signs pasted on the windows explain all: "For Window Dressing Only." "These Gloves Only in Size 5½." "Perfume at 3 o'clock Only." "All the Models Shown Are Factitious."

• The bread bakers of Paris are the only ones with hot enough ovens to cook most things, so neighbourhood women run to them with food that takes too long to cook at home—returning through the streets with steaming dishes. François Hugo, maker of jewellery and buttons, has the baker in his district melt his metals for him—buttons and jewels cooking right along with bread. *(Continued on page 210)*



It's a sort of bloom on a woman. If you have it, you don't need to have anything else. If you don't have it, it doesn't much matter what else you have. (Sir Jas. Matthew Barrie)

Aziza
MASCARAS
BEWITCHING EYES
"at all better stores"

PARIS NOTES

(Continued from page 209)

• For one reason or another, most of the well-known restaurants are closed. Over the door of Maxim's is the name "British Empire Club." Only the bar of Fouquet's is open, the restaurant is closed. The Crillon Hotel has been requisitioned by the American Red Cross for an Officers' Leave Club. La Cremaillère is closed for lack of provisions. The George V. Hotel has been requisitioned by the U. S. Army. The Ritz is partly requisitioned, and temporarily has only enough food for residents. Prunier's is open only three days a week. Larue is open—but a typical menu for one may read like this: Herring and Brussel sprouts, 125 francs; *pâté de foies gras*, 200 francs.

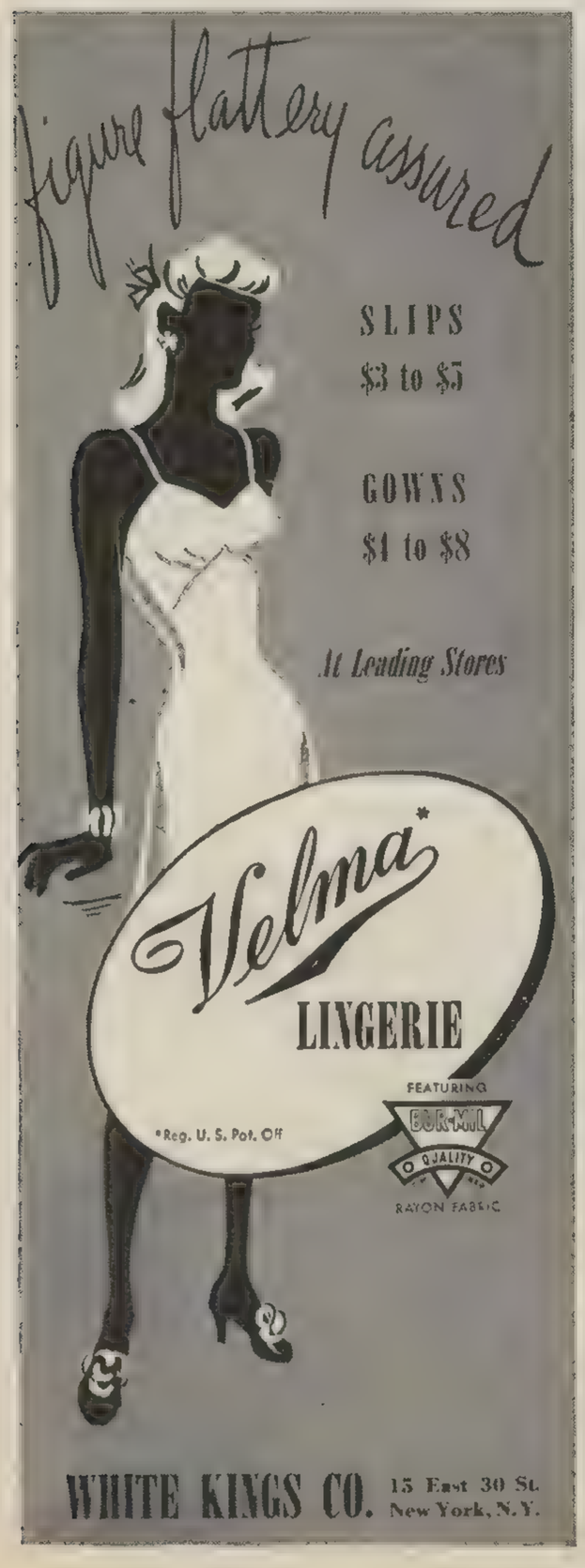
• The *Faubourg St. Honoré* has replaced the *rue de la Paix* as a busy thoroughfare because of its picture galleries and antique shops. Paintings and antiques are selling for astonishing prices—tangibles are much preferred to liquid cash. Auctions are crowded, with bidding fast and furious. At a recent one—a sale to settle the estate of the wife of a French industrialist from the North of France—a Renoir pastel went for one million and twenty-five thousand francs, a Degas pastel for seven hundred thousand francs, and a Louis XV marquetry commode was knocked down for seven hundred and fifty thousand. The auction brought a total of twenty-six million francs—and to all the prices was added a tax of 27%.

• The postal delivery service has at last been resumed in France, but no package can exceed 500 grams (approximately one pound). When friends send a chicken from the country, it has to be cleaned, cut up and sent in several packages.

• Clean sheets are a vexing problem in every household. Soap is scarce, hot water scarcer, flats too damp to dry clothes, washing at home is out of the question, and laundries deliver only every three or four weeks. Only first class hotels supply linen, and when you go to a hospital or *pension* you must bring your own.

• The artist Zyg Brunner, great friend of the children of Paris, recently told this pathetic little story. One day in Montmartre, he offered a three-year-old child playing in the streets a piece of candy, but the child was completely at a loss to know what to do with it. In all his three years, he had never seen candy.

• In spite of the scarcity of materials, and all the difficulties of working, nothing seems to discourage the creative streak. The old art of ceramics has lately had a complete new breath of life, and many young artists are turning their talents to making beautiful ceramic buttons and clips. On the *Faubourg St. Honoré* is a little cupboard of a shop, called "Line Vautrin" which sells nothing but buttons designed by artists. Schiaparelli *(Continued on page 212)*



How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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5484	.75
5487	.60

VOGUE'S JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 162-165, can be found in many shops throughout the country. The listing below indicates the particular clothes available at each of the listed shops.

THE PINK DRESS ON PAGE 162

Atlanta, Ga. . . . . Rich's, Inc.
Cleveland, O. . . . . Franklin Simon
Dallas, Tex. . . . . Neiman-Marcus Co.
Detroit, Mich. . . . The J. L. Hudson Co.
Indianapolis, Ind. . L. S. Ayres & Co. Inc.
Los Angeles, Cal. . . J. W. Robinson Co.
Philadelphia, Pa. . . . . The Blum Store
Washington, D. C. . Julius Garfinckel & Co.

ARIZONA

Phoenix . . . . . Goldwater's, #4

CALIFORNIA

Los Angeles . . . . . Bullock's, #2, #4
J. W. Robinson Co., #1, #3
San Francisco . . . The White House, #3

COLORADO

Denver . . . Denver Dry Goods Co., #4

DISTRICT OF COLUMBIA

Washington . . Frank R. Jelleff, Inc., #1
Woodward & Lothrop, #2, #3, #4, #5, #7

FLORIDA

Tampa . . . . . Maas Brothers, #4

GEORGIA

Atlanta . . . Davison-Paxon Co., #2, #4

ILLINOIS

Chicago . . . Chas. A. Stevens & Bros., #1

(Continued on page 212)

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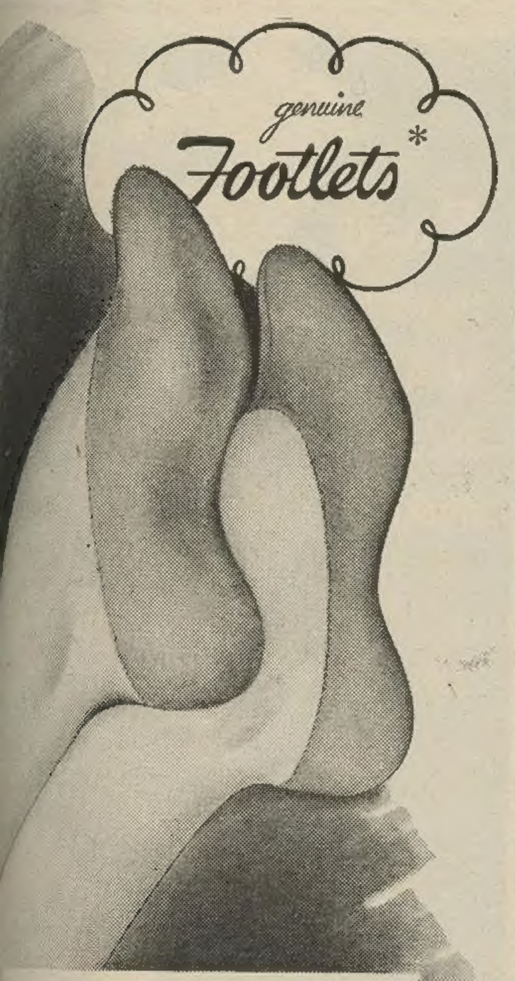

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Latest photograph. Mrs. Snodgress now WEIGHS only 118 lbs.

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Your experience may or may not be the same as Mrs. Snodgress' . . . it's simple when you enjoy delicious AYDS before meals to dull your appetite. You eat plenty . . . but not too much. You don't cut out all the things you like—you cut out no meals—you just cut them down.

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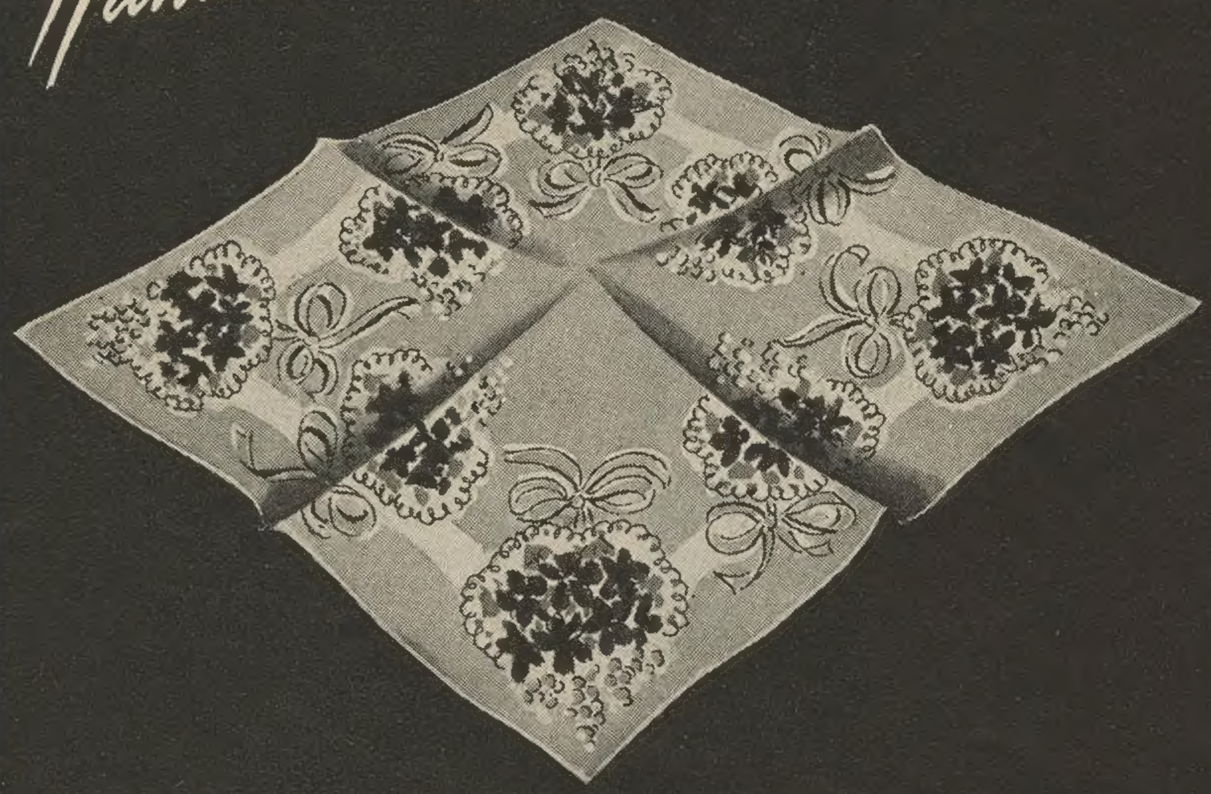

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JUNIOR FASHIONS

(Continued from page 211)

INDIANA

Evansville . . . . . DeJong's, Inc., #4
Fort Wayne . . . . Wolf. & Dessauer, #4
Indianapolis . . L. S. Ayres & Co., Inc., #5
The Wm. H. Block Co., #7

LOUISIANA

New Orleans . D. H. Holmes Co., Ltd., #4
Kreeger Store, Inc., #7

MAINE

Portland . Porteous, Mitchell & Braun Co., #6

MARYLAND

Baltimore . . . Hutzler Bros. Co., #3, #7

MASSACHUSETTS

Boston . . Wm. Filene's Sons Co., #2, #4
Jays, Inc., #3, #7

MICHIGAN

Detroit . The J. L. Hudson Co., #2, #4, #7
The Ernest Kern Co., #5

MISSOURI

St. Louis . . . . . Kline's, Inc., #4
Scruggs-Vandervoort-Barney, Inc., #5, #7
Stix, Baer & Fuller Co., #3

NEW YORK

Poughkeepsie . . . Lucky, Platt & Co., #3

NORTH CAROLINA

Greensboro . . . . Ellis, Stone & Co., #6

OHIO

Cincinnati . . . . . Mabley & Carew, #7
Cleveland . . The Halle Bros. Co., #1, #3
The Lindner Coy, #7
Columbus . The F. & R. Lazarus Co., #2, #4
Dayton . . . The Elder & Johnston Co., #5
Steubenville . . . . . Hal Lewis, #7

OKLAHOMA

Oklahoma City . . . . . Kerr's, #5
Tulsa . . . . . Seidenbach's, #7
Vandever's, #5

OREGON

Portland . . . Meier & Frank Co., #4, #7

PENNSYLVANIA

Philadelphia . . . The Blum Store, #1, #7
Strawbridge & Clothier, #5
Pittsburgh . . Joseph Horne Co., #2, #4
Kaufmann's Dept. Stores, Inc., #1, #3, #7
Washington . . . . . Hal Lewis, #7

TENNESSEE

Nashville . . . . . Cain-Sloan Co., #4

TEXAS

Dallas . . . . . Neiman-Marcus Co., #3
San Antonio . . . . . Frost Brothers, #7

VIRGINIA

Newport News
Nachmann's Dept. Store., Inc., #3

WEST VIRGINIA

Charleston . . . . . Telford's, #7
Wheeling . . . . . Hal Lewis, #7

WISCONSIN

Milwaukee
Smartwear-Emma Lange, Inc., #4

PARIS NOTES

(Continued from page 210)

and Mad Carpentier are already using these new ceramic buttons in their collections.

• Jean-Baptiste, brother of Guillaume the hairdresser, has recently opened a new perfume shop in the *avenue Matignon.* Another new shop, called "Atalante," has just been opened in the *place Vendôme.* It is run by the former directrice of Piguet's accessory department and specializes in costume jewellery, gloves, sweaters, and blouses.

• A new group of young ballet dancers is having a great success in Paris. Star of the group is Roland Petit, a gifted dancer born in the market quarter of Paris (*les Halles*), who for ten years perfected himself in the Opera ballet school. His dancing partner is the young French ballerina, Janine Charrat. The *pièce de résistance* of their first ballet recital was a twenty-five-minute ballet, "Les Forains," inspired by Boris Kochno, with music by Sauguet, and sets and costumes by Bérard.

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